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A MONTHLY JOURNAL OF THE FINE ARTS.

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[Copy.]

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## THE ART-UNION.



LONDON, AUGUST 1, 1841.

## ON VEHICLES FOR PAINTING.

TO THE EDITOR OF THE 'ART-UNION.'

SIR.—In my last letter on the subject of vehicles for painting, published in the ART-UNION for June, I showed, from the authority of Vasari, that Van Eyck about the year 1410 had discovered a "vehicle," which, in process of time, superseded all former vehicles in use. That it was "quella perfetta," &c. "That perfect medium, which dry does not fear water, heightens the colours and makes them luminous, and wonderfully unites them." I observed that this could not be the common method of "painting in oil," as that process had been known to have existed, and was in practice in Italy, and more particularly in other countries; and was a fact known to Vasari, who writes that Van Eyck was the discoverer of the "perfect medium." I showed, likewise, the previous want of such a vehicle, that "all the painters in the world had long desired" this very thing, which Van Eyck had discovered (and hence, I think, it will follow that when discovered, they, "tutti i pittori del mondo," used it), and that it was remarkable for its brilliancy and durability. I endeavoured likewise to prove that the vehicle so praised is lost; that the difference in paint of the good old time and of modern days is perfectly well known to picture cleaners, as requiring different solvents, or a more guarded use of them. I ventured an assertion, that such separation of the paint on the surface of pictures as we commonly see, never takes place in the works of the old masters; that the cracks are mere hair-cracks. And I asserted that paint scraped off an old picture, vitrifies when subjected to the heat of the blow-pipe. If there be truth in the foregoing assertions, it will follow that a re-discovery of Van Eyck's process is very much to be desired; and that we have some direction afforded in the character and properties so clearly given of that vehicle; and in the intimation from experiment, that we must make our trial upon substances which, united with the paint, will fuse. The latter fact is perhaps the most important, as serving at least to furnish a rule of exclusion, that we should at once discard gums and substances which are lucid indeed, but will not stand the "fiery ordeal." And there will be this satisfaction in this line of experiment, that, though it may not be easy of proof that the exact substances re-discovered, we may come to results which, as far as they go, shall answer the description of Van Eyck's invention. We know what to look for, and what to avoid. If it be said that time alone can determine some points, the durability of the paint and non-liability to crack; it may be replied to this general argument against every experiment and attempt at improvement, that even here we may have something better than conjecture; as that will be most likely to secure these advantages, which in a short time renders the paint hard, hardness being a quality of all old pictures, and the reverse of many modern, more especially those where mastic is mixed up with the oils and colours.

Before, however, proceeding to any attempt to re-discover the good medium, I would wish to engage the attention of those who think nothing is required, and who are satisfied with substances in common use, by remarking, that there have been at other times painters who have been equally well satisfied, whose works, from that very satisfaction, can be scarcely said now to be in existence. The works of many faded, and nearly disappeared in their own days; and of some it may be said almost under their hands. And

those who are well acquainted with Art and its history, as Lanzi for instance, are enabled to show the very date of the decadence of Art, when the process of Van Eyck became neglected, and subsequently lost. The troubles of Italy, the sack of Rome, and the Plague, caused the death and dispersion of artists, removed that unity of methods which all the schools practised, broke up the schools; and Art sank under disregard, and was soon degraded into becoming an accessory to inferior decorations, instead of being, as it has been, and ever should be, the chief glory of states and people. It is certain then that Art deteriorated—in design, in colour, and vehicle. So it is with everything good. Until we have acquired it, it is the one thing desired, as was Van Eyck's discovery, "by all the painters in the world;" and, when we have enjoyed for any length of time this desired good, we are apt to forget the time when we had it not, to deem component parts unnecessary, let them fall asunder, and the bad succeeds. It is quite astonishing how soon processes may be lost. Their immediate successors seem to have had as much difficulty in ascertaining the method of the Greek painters in Italy, as we have to re-discover Van Eyck's. Fresco, and some secrets in painting on glass, seem to have shared the same fate. Surely this ought to be enough to startle those who think, that what is once known is sure to be preserved. And why is it that old pictures cannot be repaired with our vehicles, if both colours and vehicles, as some assert, were the same? Why are the repairers compelled to have resort to mastic and gum-water, but that the oils or colours are without those purifying "altri misture" which rendered the old vehicle brilliant and permanent? Indeed the decay of the Arts, consequent upon the loss of the old method, is the common complaint of writers best acquainted with the subject. Lanzi says, "The second century is fast passing away since the oral tradition of the best colourists wholly ceased; and we have been attempting to attain their method, in which we cannot succeed." He further says, that "Subsequently to 1630 and 1636, when a number of artists died, traces of the old Venetian school in the best style began to disappear; and the Venetian paintings produced after the middle of this century, display for the most part a different character." Ballestra, in a letter dated 1733 (see Pictoric Collection, vol. ii.), laments the decline of all the Italian schools, from their having fallen into mistaken methods." Of the Genoese school it is said that after the Plague in 1657, many masters being cut off, not a few being incapacitated by age, and others turned to mannerism, the school fell into a state of decline, and most of the young artists had recourse to other cities for instruction, and in most instances repaired to Rome.

Ligozzi, who was born in 1543 and died 1627, studied under the Venetian masters, then considered the best in Italy, embodied the spirit and colouring of the Venetians upon the Florentine school. This improved style soon fell into neglect, says Lanzi, and was succeeded by one of a sombre manner, which has rendered the pictures of that period of little or no value. "Some," he adds, "describe the fault to the method of mixing the colours, which was everywhere changed, and hence it is not peculiar to the Florentine but is found diffused over Italy." Speaking of Rutilio Manetti, he observes that "the pictures of this master at Sienna are easily recognised by invariably partaking of a sombre hue, which deranges the due balance and participation of light and shade. The objection lies against many of his contemporaries of every school; the method of purifying colours and composing vehicles had degenerated, and the injury sustained from this defect was not observed in the pictures at the time, the artist only looking to the grand effect to which the age so much aspired." So difficult was it found to repair with new vehicles injuries sustained by pictures painted with the old, that Nicolo Franchini obtained celebrity from his method of taking colours from other pictures of inferior value, to match the old paint removed in parts. From this anecdote I think it may be concluded, that even inferior pictures of the good period had a beauty arising from their vehicle only, which rendered them useful for the purpose of repairing pictures in the hands of Nicolo Franchini. We have some intimation of the sort of change spoken of in the vehi-

cles in an account given by Lanzi, of Giuseppe Maria Craspi, born 1665, and who, in 1747, was 82 years of age. "His turn for novelty (it is said) at length led this fine genius astray; wishing to exhibit novelty in his shadows and his draperies he fell into mannerism: and varying his first method of colouring, which was similar to the old masters, he adopted another more lucrative but less excellent. It consisted of few colours selected chiefly for effect, and very common and oily. Gums were applied by him to colouring, as other artists use them for a veil or varnish. Such was the method which we see pursued in so many of his pictures, or, to speak more correctly, which are no longer to be seen, the tints having decayed or disappeared, so as to require them to be newly copied by another hand." Whether this was Merimee's favourite copal, or gum-nastic, or any other "French polish," may be a matter worth the inquiry of those who give up themselves and sacrifice the Art to gums, gummations, and megillups. It is worth observing in the above passage, as well as in many others that may be quoted, that not only is this admixture of gums spoken against; and, as a novelty, but more than a suspicion is thrown out against "oil and oily appearances," from which I think it is fair to conclude, that the process of Van Eyck included mixtures which purified the oils, and rendered them innocuous. Speaking of oil, it is remarked of Antonio Balista, that "his method of colouring with boiled oils has been found injurious to many of his pictures." This was a favourite practice with all the sect of the "Tenebrosi," as they are named by Boschini, whose censure it obtains. It is a startling fact, that the boiled oil of Van Eyck had no such effect; for Vasari tells us plainly that his vehicle was "composed of oils, 'bolitti con altre sue misture,' boiled with his other mixtures." These mixtures then, it should seem, were preservatives, the neglect of which subsequently produced the general deterioration. Does not Leonardo da Vinci speak of boiled oil? Many are the notices of deterioration after the middle of the seventeenth century. No one will question that Claude and the Poussins used the good vehicle. Claude and Gaspar were both born in the year 1600; yet we find that Orbetto, born the same year, resorted to novelties, and had a secret method by which his pictures continue to attract attention; but it is confessed that we turn away in disgust from many of his pictures, "so extremely do they," says Lanzi, "in their colouring resemble the tints made use of by coach-painters." It appears that this painter was not contented with the good medium known certainly in his time, or that he was unacquainted with it; for we are told he consulted chemists, who very probably directed him to copal or other gums. It is said also of Nuzzi, a flower painter, born 1603, and who gained celebrity during the same period, that he resorted to present brilliancy, but that his pictures changed. Yet we know that the brilliancy acquired a century before was that of the old Venetian method; for it is remarked of Giacomo Bassan, a man of limited ideas, but a copier of Titian and Correggio, that his colours everywhere shine like gems, particularly his greens, like the emerald. This gem-like lustre, the thing above all others to be sought for in a new medium, or in the re-discovery of the old, is thus described by Lanzi, in speaking of Correggio: "There prevails, likewise, in his colouring, a clearness of light, a brilliancy rarely to be met with in the works of others; the objects appear as if viewed through a glass; and towards evening, when the clearness of other paintings begins to fade with the decay of light, his are to be seen, as it were, in greater vividness; and like phosphoric beams 'shining through the darkness.'" If a vehicle so described be the object our search, and we add to this description hardness and great durability, the artist may be led to Nature's mines to examine the composition of her most lustrous gems: and it may, perhaps, be possible that they may be rendered soluble to his use, and enable him to paint as it were with liquid light.

I would here venture a conjecture, that Van Eyck was induced to try the experiment of mixing with oil a medium at his time *actually in use*, and applied to painting, but neither on panels, walls, or cloth. In his day the art of painting on glass was greatly encouraged, and brought to perfection; and I think I have somewhere seen it stated, that Van Eyck himself was a painter on glass. Be

that, however, as it may, it is a curious fact, that the very places noted for glass were those in which painting in oil was first discovered, and first brought into use—Flanders and Venice. I would suppose, then, that the *fuse* in use in glass painting was by Van Eyck blended with oil, as an experiment; the result would have been a vehicle, the power of which would very much answer the description given by Vasari of that actually invented in 1410. This he may likewise have improved by somewhat varying the proportions, until he had satisfied himself. M. Vigné has published the following results of his experiments and inquiries on the composition of the colours of ancient stained glass:—

*"General Fuse.—Litharge, or minium, 5; fine sand, 1; borax, from 5 to 1:5."*

Now, it may be very strongly asserted, that this fuse, with which glass in the time of Van Eyck was coloured, if vitrified (and possibly even without undergoing that process) and well ground in oil, will form a better medium, both as to brilliancy and durability, than any of those numerous combinations of gums and oils commonly resorted to. It may even be possible, if the daring conjecture may be allowed, that something of this medium was that spoken of by Theophilus in the tenth century, as the "Glossa Romana," Roman glass, which Merimée conjectured to have been copal. For may not the "Roman glass" mean those artificial gems so common amongst the Romans, even at an early period, and the composition of which had never been lost, the precise manufacture in all its detail being to be found in many authors? Nor may it be very much out of the way to suppose, that the words "Gummi fornisi" of Theophilus, may mean the pasta which formed the substance of the artificial gems—the pasta from the *furnace*, or the pasta varnish, the German word, in allusion to its translucent quality; and we actually find the word *gum*, even in modern times, applied to a metallic substance, "plombe-gomme." It is not, however, intended to lay much stress on these conjectures; nor, if probable in their aim, may they be of much value; our business being to look rather to Van Eyck and his processes, than to any of an earlier date, however recommended. It may be proper in this place to notice the curious fact, that the purification of borax, one of the substances used in the general fuse spoken of, was long kept a secret in those very places, Venice and Holland, where painting in oil was invented and brought to perfection—a fact noted by Ure and other chemical writers, who mention it without any reference to the applicability of borax to the Arts.

A valued friend of mine, the late P. Rainier, Esq., of the Albany, an accurate and scientific man, and member of the College of Physicians, during many years directed his attention to the subject of the vehicles used by the old masters. He was admirably qualified for such inquiry; he had leisure, and knowledge of Art; was possessed of a collection of very valuable pictures; was indefatigable in making experiments, and most patient and correct in investigation. I was in communication with him very many years, learned from him many curious results of his examination and experiments, and received from him frequently both vehicles and colours, with descriptions of their properties, which I invariably found according to his statements. He had a method, which I regret that I am unable to make known, of preventing the change which usually and so shortly takes place in verditer blue when mixed with oil; I only remember that he told me it was not the oil which affected the colour, but the colour the oil. I have now by me several specimens of vehicles prepared by him, which I believe he at last greatly simplified. His object was not to invent new, but to rediscover the old; so that he worked with a knowledge from what he found in the works of the old masters. It was to my great sorrow that a failure of his health, and consequent total inability to pursue the subject, and to bring before the public the facts which he had ascertained, deprived the Arts of the more extensive services of a benefactor; and I regret that his papers and experiments were at his death out of my reach. I found, however, among my own, a memorandum from his dictation, and I am indebted to my able friend Mr. Coathurpe, of Bristol, for being enabled to make it intelligible. Mr. Coathurpe, too,

kindly analyzed the materials I was in possession of, which corresponded with the recipe of the memorandum. The vehicle made by it was delightful to work with; it enabled me to dip my brush in water if I pleased, the colours having been mixed up with the vehicle. It seemed to offer facilities of imitating the Venetian school, as well as others, and I invariably found that it imparted great hardness to the paint; so much so, that on one occasion, being desirous of scraping down the surface of a picture painted a few months before, I could scarcely touch the paint with a razor; and the texture was so much like that of an old master, that when the subject was nearly obliterated, the picture was taken for a destroyed old picture, and that too by an experienced artist.

Take two pounds two ounces and a half of borax, and one pound of acetate of lead—dissolve each in at least a pint of hot water; mix together the two solutions, and allow the precipitate to subside. Pour off the supernatant liquor as soon as it is clear; add some fresh water (rain water is preferable) to the precipitate, and agitate. Then pour the precipitate, whilst it is distributed throughout this last addition of water, upon a filter of white blotting-paper; and when the water has passed through the filter, add more water. These fresh additions of water must be repeated three or four times, merely for the purpose of washing away all traces of the liquor which was retained by the first precipitate, and which was formed by the first admixture of the two solutions. The precipitate, when well washed, is to be placed in a Hessian crucible, and exposed to a red heat for half-an-hour. A clear glass will be formed, which must be reduced to a very fine powder.

The manner of using this, as recommended by my late friend, was to grind up the powder very freely with every colour, that is, not to be afraid of it in any quantity, and to mix a portion with oil, as the fluid vehicle in which to dip the brushes. The idea of water was from a suggestion made by me, that if this was the old vehicle, it was not unlikely that it might be miscible in water, as the Venetian painters appear to have used water with *their* medium. Upon experiment we found that the oil and water would thus unite.

Having published some remarks on painting, in which the subject of vehicles was treated of, the attention of many was directed to the use of borax; and I fear, from the imperfect manner, or I might be right in saying, ignorant manner, in which I had recommended its use, may have prevented many from ascertaining the proper way of applying it. I have reason to think that *uncalcined* borax, if used in excess, will, like sugar of lead, effloresce, and appear in spots on the surface; but I have also found that they may be, generally, all removed by a little warm water, until no more appear. This, however, is a defect, arising from an excess, and from the borax being uncalcined, whereas, in fact, according to the above formula, it ought to be vitrified. In that state I am not aware of any ill effect arising from its use; on the contrary, I believe it to be a drier—a great purifier of the oil, taking away its bad colour very speedily, making it both white and clear. It has been mentioned, that my notice of borax attracted some attention among those curious upon this subject. It was very fortunate that it attracted the notice of a gentleman, then a stranger to me, who, with a sufficient knowledge of chemistry, and an ardent desire to promote the Arts, most skilfully made many experiments, which, through the publisher, he communicated to me. I have many very interesting letters on Art from this gentleman, R. W. H. Hardy, Esq., R.N., F.M.B.S., of Wallerton, near Arundel, and a more recent personal acquaintance and oral communication has put me in possession of the results of many of his experiments. Here, however, it is only my purpose to speak of a most important addition which he has made to the medium above given. He found that silica, in however small proportion, had the astonishing effect of rendering the vehicle as rich as if the best varnishes were mixed with it, with advantages not possessed by any gums. He has likewise found it unnecessary to mix the powder with the colours in the quantities previously recommended by Mr. Rainier, having ascertained that a very small portion would give the colours a magical effect, and that the colours should be ground merely with the vehicle of the powder

mixed with the oil, without the addition of any dry powder. So that, in fact, those who object to the trouble of grinding colours in powder, may palate, a very small quantity of the vehicle. I will here insert his formulas, which, there is every reason to believe, will produce a perfect medium, and not improbably that of Van Eyck, or one very similar to it. It is somewhat curious, that the manner of mixing this vehicle (that is, the not necessary, but most advantageous manner) seems to throw some light on the passage in Vasari, wherein he describes Van Eyck's process—"Che secca non teme aqua"—"which, when dry, does not fear water;" which might perhaps be paraphrased thus,—that although you use water with this mixture, it is not again soluble in water after it has once dried. I do not insist that this was the meaning of Vasari, but the coincidence of the fact and the expression is curious, and not unworthy a notice. The following are the formulas of Mr. Hardy:—

*First Experiment.—Silica medium.—R. litharge, 30 grains; pure silica, 5 grains; calcined borax, 10 grains—melt in a crucible, pulverize, wash, and keep for use.*

*Second Experiment.—Calcined borax, 50 grains; litharge, 40 grains; pure silica, 10 grains—to be treated as above.*

*Third Experiment.—Litharge, 60 grains; borax, 20 grains; pure silica, 2.5 grains—ditto.*

*Fourth Experiment.—Metallic lead, 3 drachms; borax, 1.5 drachm—melt. It was observed that only a minute quantity of lead was taken up by the borax.*

*Fifth Experiment.—Calcined borax, 2 drachms; alumina, 5 drachm—this gave a dark-coloured glass.*

*Sixth Experiment.—Litharge, 24 drachms; calcined borax, 12 drachms; pure silica, 4 drachms—melt, and pulverize, as in first experiment.*

*Seventh Experiment.—Litharge, 24 drachms; borax, 12 drachms; pure silica, 2 drachms—melt, &c. as in first experiment.*

*Eighth Experiment.—Carbonate of lead, 12 ounces; glass of borax, 6 ounces; pure silica, 1 ounce—ditto. Here the quantity of borax was insufficient, a portion of the lead having been set free.*

*Ninth Experiment.—Litharge, 9 drachms; calcined borax, 4.5 drachms—melt. This experiment was made to ascertain the necessary proportion of borax to lead.*

The result of the sixth and seventh experiments were the most satisfactory; the seventh giving the less varnished appearance, if the colours are ground up stiff; the sixth, being richer, but less fluid, enabling the colours to stand up thick, and piled colour upon colour, if required. It will be therefore seen, that those who work with colours very fluid will prefer No. 7.

*Mode of preparing the Vehicle for use.—For the sake of greater accuracy, I give the following formula:—*

14 grains of glass powder, No. 6 and No. 7; 2 drachms of water; add by degrees, 2 drachms of oil;—mix well together with palette-knife on glass slab; stir well together, till they make a thick, creamy substance. If dry colours are used, grind them up with this; if blonder colours, add to each a small proportion of the medium; in which case it will follow, that less oil and water should be used in making the medium.

For general use, however, such accuracy is not necessary; it will be sufficient to take a small quantity of the powder on the palette-knife, and add on the slab about ten times the quantity of water; make a cream of this, and add as much oil as water. More oil or more water may be added when the medium is put into a cup, and well stirred together, according to the fancy of the painter; or the water may be altogether omitted, though its use is strongly recommended, for reasons which every painter will readily ascertain. The varnished quality seems entirely to be owing to the presence of silica, which is not itself a drier, and therefore requires to be combined with lead and borax, which are driers. The proportion of silica must be, therefore, suited to the quantity of driers with which it is to be combined. With regard to oils, it may be observed, that linseed and nut oil have only been tried, because Vasari

tells us that Van Eyck found these the most siccative. It need scarcely be remarked, that, for whatever medium may be used, it is of the utmost importance to have pure and unadulterated oils. With good linseed oil, this vehicle will form a perfectly white cream; and the older the oil is, the better it will be. I have some nut oil, which has been kept a long time without a stopper in the bottle, and with this the vehicle forms a very thick, buttery, transparent substance, most delightful in use; but it does not dry rapidly, requiring, probably, a drier previously to be put to it. I have found oils which would run, when used with this vehicle, stand firm. Mr. Hardy, taking the recipe of Mr. Rainier as the basis, has been induced to substitute litharge, because it was the ingredient in the general fuse which might have been used by Van Eyck. He has taken pure silica in preference, though that may not have been so easily obtained in the time of Van Eyck. It may here be remarked against this method, that we have not followed the directions of the old recipe; as Vasari says, the oils were "boiled with his (Van Eyck's) other mixtures." It is only to be answered, that the experiment of boiling the mixtures (before being melted and powdered) with oil has been made, and there is every reason to believe that it answers perfectly; so that, after all, this may save the trouble of melting and grinding. Let the artist try this method, if he pleases; he may adopt which he likes best. For my own part, knowing the other method, and that Nos. 6 and 7 make as nearly a perfect vehicle as I can conceive to be required, I strongly recommend the use. In these recipes, the silica is the pure: there is some difficulty in obtaining it in this state. The impure or pulverized flint may answer the purpose, and fuse very well; but as it contains other matters, which may be injurious, it has been thought best to adhere to the pure silica. China clay\* has been tried; but in our experiments it did not melt. We were induced to try it because it contains more than half silica. An expeditious method of extracting the silica would be very desirable.

I have given, Sir, at some length, an account of the actual state of the question as to the old vehicle, and ventured a conjecture as to the materials of which it was composed; and I have added the experiments by which either that vehicle has been re-discovered, or one which may, at least, better answer all the purposes of Art than others in use. Those who greatly admire the old masters, and would seek such a vehicle as they used, will be the more pleased with this offered, if they see any probability of its being Van Eyck's. Those who entertain no such respect for the old masters, may use this or any other vehicle they please; and many, doubtless, will persist in the use of mastic varnish. But it may be safely asserted, that those who are not satisfied that they can at present attain with their vehicles all they would desire, will find an increase of power in the use of experiments No. 6 and No. 7.†

I would conclude by addressing every artist individually in the words of Horace; for if the Arts be liberal, let there be a liberal communication:

"Si quid novisti rectius istis  
Candidus imperti, si non his utere mecum."

J. E.

\* In a conversation with Mr. Coathurpe, whose chemical knowledge, acute and accurate reasoning, I have often endeavoured to divert into the channel of Art, and from whom I have ever acquired valuable information, and obtained much help, I learned that he had recommended the use of China clay, to form a medium with oil; and that the consequence was, extreme hardness in the paint. He thought that one of the powders of my late friend's medium was vitrified borax only.

† The more these are worked in with the paint on the picture, the more clean and brilliant is the effect; in the common methods, the more worked the more muddily the colours become. This, in a remarkable manner, seems to correspond with Vasari's expression—"gli anisce mirabilmente."

#### ON NATIONAL MONUMENTS AND WORKS OF ART.

At the meeting of the Society for obtaining free access to public Monuments, held in the early part of the year 1839, and reported in No. 3 of the ART-UNION, Mr. George Godwin suggested that the Society should extend its purposes to the preservation of national monuments with view to excite the public mind to the protection of numerous fine specimens of ancient architecture, which were scattered over England. Mr. Hume, who was in the chair, stated his conviction that this desirable object could be effected only through a government Commission such as had just been issued in France; and informed the meeting he had moved in the House of Commons for copies of certain papers connected with the subject, in order to bring it under the notice of ministers. These papers were obtained; several conversations ensued; and ultimately, namely, on the 6th of April, 1841, a select committee was appointed, "to inquire into the present state of the national monuments and works of art in Westminster Abbey, in St. Paul's Cathedral, and in other public edifices; to consider the best means for their protection; and for affording facilities to the public for their inspection, as a means of moral and intellectual improvement for the people." The committee consisted of Mr. Hume, Mr. Ewart, Mr. Goulburn, Mr. Mackinnon, Mr. Cowper, Mr. Gally Knight, Mr. T. Duncombe, Mr. Broadwood, Sir De Lacy Evans, Lord Granville Somerset, Mr. E. J. Stanley, Mr. H. T. Hope, Mr. Slaney, Col. Salwey, and Mr. Milnes, who met ten times during the months of April, May, and June, examined thirty-two witnesses, and although prevented by the unexpected termination of the session from completing their investigation, have just now published a report on the matter with the minutes of evidence, containing a great quantity of valuable and interesting information.

The subject brought forward by Mr. Godwin, namely, the necessity of some immediate steps for the preservation of ancient architectural and monumental remains, so valuable as historical evidences, and in many cases as models for our guidance, is not however touched by the report in question, although Mr. Britton, in evidence which he gave before the committee, dwelt strongly on the want which existed of some supervising board, or government regulations, for their protection in their original integrity. We trust seriously that the subject will be taken up with the zeal which its importance demands the moment the new House re-assembles, and that means will be taken to obtain a perfect register of every ancient building remaining in England, and to aid in increasing the growing taste for their study, and care for their protection, now happily in many cases beginning to be apparent. Truly, as M. Guizot said, when, in 1834, he proposed to the King of the French the appointment of a select committee for the investigation of the history of the Arts, "No study, perhaps, reveals more vividly to us the social state, and the true spirit which animated by-gone generations, than that of their monuments, civil, religious, public, and domestic,—than that of the ideas and various laws which regulated their construction, in short of all the works and all the varieties of architecture which is at once the beginning and the climax of the Arts."

The sub-committee, which was in consequence appointed in France, was formed by M. de Salandy, Minister of public instruction, into the "Comité des arts et monumens." The objects given to it were, the publication of all incited documents relating to the history of the fine arts amongst the French; to render known monuments of art in France, whether religious, military, or civil; to hand to posterity, by means of drawings and engravings, remarkable works in architecture, painting, and sculpture in stone, marble, and wood; to give instructions regarding the conservation of ruins, statues, towers, cathedrals, and all things which are connected with religion and the arts; in short, to prepare materials for a complete history of the Arts in France. These objects they seem to be carrying out with efficiency and zeal,—the certainty of good effects must be apparent to all. Returning, however, to the report before us, it is highly gratifying to observe the success which has attended the experiment of throwing

open exhibitions to the English public. It appears from Sir Henry Ellis's evidence, that from 16,000 to upwards of 32,000 persons have passed through the rooms of the British Museum in one day without any accident or mischief, and that during a period of three or four years police interference has never been required. The number of visitors to the National Gallery increased between 1837 and 1840, from 125,000 to upwards of 500,000. The visitors to the pictures, &c., at Hampton Court Palace amounted in 1840, to 122,339. The number of those who visit the painted hall at Greenwich is about 100,000 annually; sufficiently proving the general disposition of the people to appreciate exhibitions of this nature, and to avail themselves of these means of instruction.

Of the order and decorum with which the public conduct themselves, all give the most satisfactory evidence. "You think," said the committee to Mr. Allan Cunningham, "that frequent access to sculpture and other works of Art, is the best means of making the public careful of them?" "Decidedly," he replied: "I think that question is solved by the National Gallery being opened; you see a great number of poor mechanics there, sitting wondering and marvelling over those fine works, and having no other feeling but that of pleasure or astonishment; they have no notion of destroying them; I was very much delighted to see them."

Mr. John Lingard, one of the vergers of St. Paul's, when asked, "What instances during the last 20 years have you had of any of the monuments being defaced?" replies, "I do not know of a single instance where a monument has been defaced." In Westminster Abbey serious injury has been done to the monuments in times past; but the inquiries of the committee show that this proceeded not from any mischievous disposition on the part of the public, but from the erection of galleries and rooms within the Abbey on the occasion of coronations and other public ceremonies. Mr. Allan Cunningham states that after the last coronation, he counted twenty-four toes, fingers, and bits of drapery which had been knocked off.

Mr. C. R. Cockerell, the architect, was examined, and was asked, "What do you consider to be the effect of admitting the mass of the people at proper seasons to see the works of Art, the fine productions of our painters?" "Undoubtedly, very beneficial."—"Does it not tend to humanize them?" "It is most beneficial."—"Would not the visiting the monuments of great men, themselves works of great art, have the same effect, or the same tendency?" "Undoubtedly, as humanizing or improving the human mind, but also as an immense incentive to public service."

As bearing immediately on what we stated at the commencement of this article on the subject of ancient architectural remains, we extract the following from the evidence of Mr. Britton.

"In relation to the examination which you have had, have you any observation to make?" "The principal observation would be, that if a commission, such as has been alluded to, was established, further dilapidations and destruction of the interesting buildings in the country would be prevented: one object that I should recommend for the attention of such a committee would be, to publish cheap guides and short descriptions of the various buildings and objects of antiquity in the country; thereby following out the example which has been so laudably set by the Institute of Paris."—"Do you not think that in the present cheap state of engraving it would be beneficial to have cuts and engravings of all those different monuments to accompany those cheap publications?" "Certainly, it would be of infinite value."—"Do you consider that any advantage has been derived to architecture in France by the publication of parts, and of the entire buildings in the reports of the Minister of Public Instruction?" "This is an illustration (handing a portion of the French publication) of the effect that that Institute has produced in France, whereby they have obtained much and varied information from the different provinces; and the Institute has published a part of that information at a very cheap rate to disseminate a knowledge of the present state of buildings, as well as architectural details; and they are now still proceeding to illustrate the finest buildings of the country in a very efficient manner and at a very cheap rate."—"Will not the result of that proceeding be to disseminate

a knowledge of what is valuable in architecture and art in Europe generally, and prevent further dilapidations of those valuable remains which now exist?" "I should say that most unquestionably it is producing that effect in some measure, and must produce it to a still greater extent."

#### THE BEAU IDEAL.

TO THE EDITOR OF THE 'ART-UNION.'

SIR.—Being at Florence during the spring of last year, I was surprised at noticing a renewal of the old controversy on the subject of "the Beau Ideal," against which school the chief director of the academy had taken a conspicuous part, in order to impress upon the pupils an exclusive attention to *nature* as their only true guide. His zeal elicited an article in one of the papers there, which appears to me to give so fair an account of the question, that I have been induced to translate it for insertion in your interesting journal if you think it worthy of a place, and not too long nor too learned. There is little doubt that those who have credit for the highest efforts of art in the *beau ideal*, spare no expense in procuring living models for their studies. The case cited of Raphael, seems an exception both to the practice, and the inference drawn from it, and if it were not almost treason to find fault with that prince of painters, I should submit that the fact quoted accounts for a certain sameness of features observable in many of his female heads. Certain it is, that inferior artists, by neglecting the boundless varieties in nature (by an attention to which, as Reynolds remarks, she is brought to correct herself), fall into the great defect of mannerism and general poverty, both of conception and execution. With many, however, it is more the subject of regret than censure, for want of the means and leisure to pursue their studies in the only effectual way.—Yours, &c., Z.

#### ON THE BEAU IDEAL.

As it has fallen to our lot to hear much declamation from a celebrated Tuscan sculptor, against what in art is called *the ideal*, which he would have the world believe to be a false and corrupt school, we are induced by that zeal which has always animated us on behalf of the Arts, to offer a few considerations on the subject.

Fineness, or beauty, is the main scope of the Arts, on which account they are styled 'the Fine Arts.' To attain this prize, young artists have three roads before them; the theories of those philosophers who presumed to fix the canons and principles of beauty; the example of the naturalists, or imitators of simple nature, who aspire to the mere pourtraying of what is visible; and the school of *the ideal*, which seeks the perfection of beauty.

With respect to the philosophers, by a certain refinement, which would fain abstract the mind from the senses, a hundred writers from Polycletus down to Webb, have reasoned on "the beautiful," but defined nothing really sound, useful, or practical. Aristotle held that beauty was a substance; others, a quality. Plato, instead of telling us what beauty *is*, shews us rather what it *is not*, in order to dissipate the fancies of Hippias. Some called the beautiful a pleasing sensation, a sentiment of love, taking effect for cause; others said it was that which at once pleases the senses, the intellect, the imagination, and the heart; but these are all vague words, teaching nothing. Others, again, appeared with pretensions to dictate: Albert Durer prescribed immutable proportions; depriving genius of variety, and approaching too much to mechanism. Leon Battista Alberti improved upon this system; still he neither warmed the heart, nor excited that inspiration, which alone is capable of conducting us to the degree of beauty, characterized as splendid, inexplicable, celestial.

Others, finally, did worse; they circumscribed beauty. By Parent, it was an elliptical line; by Hogarth, a waving line; by Mengs, a serpentine line. These metaphysics failed to guide a single artist, even to the correct drawing of an eye. The most excusable of these decrees was that which remained to define beauty, a certain harmony, a proportion, a charm, a something, I know not what, which is felt and cannot be explained.

With respect to the imitators of nature, their school is excellent; because, if it does not always reach the highest point of beauty, it contributes something towards it, when cultivated by a judicious and clever artist. It is difficult, however, to find in nature a type that has no need of correction. We are aware of its being said by Arnobius that Praxiteles discoursed much upon that prodigy of his, the Cynidian, formed upon the model of his Cratina; as also that it was main-

tained by Atheneus that in his time there was to be seen a form from which a Cypris might have been moulded. Even Xenophon speaks of one Theodota, as a perpetual model for artists; and it is recorded of the Greek Mercury cited by Lucian, that it had been modelled from Alcibiades—but these instances are rare.

Who does not know that Rome, among other distinctions, was renowned for the beauty of her citizens of both sexes? Nevertheless, the divine Raffaelle, when he was about painting the Galatea alla Farnesina, wrote to Castiglioni thus:—"In such a scarcity of fine women, I avail myself of a certain idea that enters my mind, whether with any excellence of art, I know not, but I try hard to obtain it." Here then is Raphael himself compelled to have recourse to *the ideal*, which, as before observed, has been so much calumniated.

Many who have no fundamental knowledge of the arts, fall into this grand mistake concerning the *beau ideal*; they consider the working out of the idea as conducted by caprice, without any foundation in reality, whereas it requires the nicest discrimination and reasoning. Reynolds calls it a central form, composed of all the beautiful forms in nature. According to Arteaga, it is the mental model of perfection; and according to Bellori, Sulzer, and Winkelmann, it is the collecting, as far as possible, into one single form, of that beauty which in nature is scattered and divided. "The beautiful" becomes thus examined and united into one whole by the penetrating and talented artist, who first paints it in his mind, then ponders it over, and sets up before him, as it were, his well-proportioned idol. This image he now transfers to paper, or canvass, or clay, and proceeds gradually to perfect it with a skilful hand, directed by the intellect, and invigorated by the heart, as the great Buonarotti was wont to express it.

Hence it appears that *the ideal* is no other than the fruit, the result of what is seen, noted, and collected in nature. It has its foundation always in nature, whether she present a perfect model, which, as before observed, is rare: or furnish all the different parts, the union of which, placed in harmony, forms the idea. It was well remarked by a great master, respecting "the ideal," that it ought to be perfection so studied that there may never be a divorce between Nature and Art. Nature furnishes the materials, Art makes the selection. By means of this celestial union, the offspring becomes a race distinguished, and, as far as possible, perfect.

The Greeks were renowned masters in this school, by virtue of certain favourable combinations, which it would occupy too much time now to trace. Hence the great professors of Art, in order to arrive at the truly beautiful, have diligently examined the Greek monuments, and this for two purposes: the one, to mark the *beau ideal* in the forms they displayed, their unity, proportion, and manner of graft and execution: the other, to accustom themselves to observe nature with the eyes with which the Greeks saw her, and to note well the portions which they stole from her, and how these thefts were effected, so as from the collection of various beauties to form almost new creations.

#### THE LATE SIR DAVID WILKIE.

THE following Address from the President and Council of the Royal Academy has been presented to the brother and sister of the late Sir David Wilkie:—"To Thomas Wilkie, Esq., the brother, and Miss Helen Wilkie, the sister, of the late Sir David Wilkie, R.A. The President and Council of the Royal Academy, although reluctant to obtrude on sorrows too recent and severe to admit of present alleviation, yet cannot resist the anxious desire they feel respectfully to manifest to the family of the late Sir David Wilkie, how deeply they sympathize in the loss they have sustained by the lamentable and untimely death of that great painter. Connected with him for many years, socially and professionally, as an important member of their body, the Academy are fully sensible how much they have been indebted to his valuable services as a man and an artist; they largely participate therefore in the grief and regret, which have been so generally excited by an event which has deprived the arts and his country of one of their most distinguished ornaments. The President and Council are well aware that time alone can assuage the sufferings of affection under such a bereavement; but they sincerely hope that, when calmer feelings shall succeed to more acute emotions, the relatives and friends of this eminent man will derive much consolation

from the reflection, that although he has been unhappily cut off in the full vigour of his powers, he lived long enough for his fame—that his works are known and admired wherever the Arts are appreciated—and that he has achieved a celebrity unsurpassed in modern times." We alluded to this address last month, as also to another from the profession generally, which has been presented through the Royal Academy.

The letter subjoined was addressed by Sir W. J. Newton, to the Editor of the *Times*, from which paper it is extracted.

"SIR.—Will you allow me (through the medium of your journal) to state to the numerous friends and admirers of the late Sir David Wilkie, that a public meeting would have taken place immediately, with a view to consider the best mode of offering some tribute of respect to his memory, but that it was deemed better to postpone it, until the meeting of Parliament in August next, when an early day will be appointed, and at which meeting Sir R. Peel has, in the kindest manner, consented to preside.

"As this is, strictly speaking, a national object, it is therefore hoped that all the London newspapers, as well as those throughout the United Kingdom, will kindly insert this communication, as if addressed to each.

"Should any persons (who will not be able to visit London at the time of the meeting) be desirous of making any private communication upon this subject, I shall be happy to be the bearer of it to the proper quarter.—I am, Sir, &c.,

"W. J. NEWTON.

" 6, Argyll-street, July 10."

#### OBITUARY.

MR. T. L. GRUNDY.—We have to record the death of Mr. Thomas Leeming Grundy, of Brecknock Terrace, Camden Town, one of the class of engravers termed line engravers. Mr. Grundy was born at Bolton, Lancashire, on the 6th of January, 1808, and served an apprenticeship to a large mercantile engraver in Manchester; and during this period he executed several plates far beyond the style of art to which his master pretended. But this style of business engraving was too contracted a sphere for him to pursue; and accordingly, when his indentures were fulfilled, he went to London, there to pursue what he had so anxiously aspired to—line engraving. Here he engraved several works which appeared in the annuals; amongst which was the 'Orphan,' after Liversege, and others after Stanfield, &c., displaying great talent. He then became an assistant pupil to Mr. G. J. Doo, the celebrated line engraver, with whom he remained some time. He afterwards engaged with Mr. Goodall, the beautiful landscape engraver, with whom he remained a considerable time; and afterwards engraved, on his own account, various plates for the annuals and other illustrated works. He also engraved a large plate in the mixed style of line, stipple, and mezzotint, from a picture by Bradley, called 'The Lancashire Witch.' This picture, painted much in the style of Sir Joshua, was engraved in a very artistic manner, and reminded one very much of the fine plates produced in the time of Sir Joshua, displaying great feeling, and conveying the texture and freedom peculiar to that style. His health now began to decline, and though many large works were offered to him, he could undertake but little. One of the last works upon which he was engaged was 'The Duke of Wellington revisiting the Plains of Waterloo,' the etching of which he completed for Mr. Lupton, who is now finishing the plate. He also completed an etching of a full length of Lord Durham, after Lawrence, and others after Faulkner, &c. He was at length attacked with inflammation, which finally terminated his existence on the 10th of March last. Thus, after years of indefatigable study and perseverance, at a time when the greatest difficulties of his profession had been surmounted, and he was apparently about to reap the benefit of his labours, he was suddenly cut off. Had he lived, there is little doubt he would have taken a high rank in his profession. He was interred in Old St. Pancras church-yard, and has left a widow and one child.

## ON HANGING PICTURES.

TO THE EDITOR OF THE 'ART-UNION.'

SIR.—I rejoice that in your notice of Mr. Müller's picture of the 'Convent—Bay of Naples,' you take occasion to animadvert upon the injustice done to him and many other artists in the hanging of their pictures. It well becomes the ART-UNION to protect artists, and if unworthy assailed to rescue their fame, which is their estate, and more than their estate, from degradation. Upon this subject I would not wish to bring forward the name of any one sufferer; for it would seem only to condemn him to a repetition of the injury, and at any rate inflict another wound upon the modesty of genius, of real genius—which is ever the more sensitive as it is the more unobtrusive. But as you have instanced a work of Mr. Müller's, and given a slight sketch of his labours, talents, and love of Art, I may say that I am the more indignant, knowing that you have not said one word too much of an artist who is sure, first or last, to make his way to the highest public estimation. Why should I say I am indignant? Does it imply an accusation of partiality to some, and a wish to depress others? The feeling arises—and there is no occasion of following it to its source—it always arises from a sense of injustice, whether the injustice be the effect of carelessness or of design. I have not seen the picture upon which you found your remarks; but last year I noticed the same thing in respect of the same artist; when, having formerly seen in private room some of his works, I took some pains to abstract my mind and my eye from the position and pictures around one of his works, and was surprised to find the sentiment, the poetry of the subject, arise from the canvas.

The members of the Academy stand in an inviolable position: that they have difficulties to overcome cannot be denied—from some of which they should be rescued by the public taste, and from others they should rescue themselves. It will ever be suspected that they give preference to their own works, with respect to advantageous position; and there will always be artists to complain that they are neglected when the consciences of the committee may be most pure. It is more than possible, that the committee themselves may become very inadequate judges of the works before them. Fatigue of mind and eye in the multitudinous survey must confound the judgment; and herein the modesty that ever is stamped upon the works of true genius is most likely to suffer. Ten to one but it is overlooked. The committee, over-satiated, surfeited with gew-gaw glare and pretension, stimulated even to disgust, perhaps, cannot recover the quiescent mood in which alone judgment is safe. Without charging them with any intention to offend or injure, I can readily believe that such was the case in the instance you single out for animadversion. Here is a difficulty from which the Academy should rescue themselves, by having several committees, admitting works at an earlier period, and seeing them separately—that is, in a room apart from the show and glitter of other pictures—and not too many at a time. These several committees may then form one for the general purpose of hanging, when the weight of each section would be thrown into the scale in favour of such works as had been previously pronounced works of genius. Or, it would be better still, if the Academy would request certain unprofessional men of known taste, to form themselves into committees to examine the pictures, these committees subsequently being admitted to form a part of the general one. As it is, there must often be a judgment without evidence—without the evidence of the senses, which are, as it were, corrupted by the display of bad taste. It would be well if every member of the hanging committee would duly weigh the importance of what he has to do, what he owes to the public, what he owes to individuals, and what he owes to himself. He is to cater for the public, so as to lead their taste to what is best and of highest character, while he seems only to please their eyes. He is to treat individuals most justly,

to suffer no bias, no acquaintance, no friendship, no *esprit-de corps*, to induce him to give a preference independent of merit. And he owes it to himself to be thus upright in purpose, and in right simplicity of character to deem a request for favour, an offence. That the hanging committee do not always so seriously consider their position, the walls of the Exhibition annually show: for it is impossible, if they seriously reflected, and acted upon the reflection, that they should crowd the walls as they do with pictures in positions in which some cannot be seen at all, and what is worse some are seen to a disadvantage.

Precedent and example, by little and little, admit mischiefs, till the mass becomes great, and people sleep under the habit, which would be ridiculous if it were not grievous, until they are *awakened*, and then stare in wonderment that they did not see what was before them. It is the province of the ART-UNION to cry aloud and to awaken the Academy, from the bewilderment of their exhibitional habits, to a sense of official justice, that Arts may be benefited and Artists uninjured. Now much of this mischief is perpetrated under the plea of pleasing the public: I am persuaded that if the plea have any real force, that the public will be easily induced to rescue the Academy from *this* difficulty. Let them publicly, at the head of their catalogues, declare that they can no longer consent to pile up works for their gratification in senseless order—that the Exhibition is intended to be an exhibition of pictures where *things represented* are to be seen, and not merely the frames and canvass. Let them convey to the public, that the glare and confusion that have been usually "on view" would be better transferred to the bazaar and the fair, and that the rooms of one academical exhibition shall no longer vie with splendid "furnishing establishments," which after all will have this advantage over them, that the works of the latter can be brought down to the eye, if required, and therefore may be sold. It can answer no purpose but a malevolent one,—and of that I acquit the Academy, and will therefore say an injurious one—to hang pictures out of sight. How few ever cast their eyes to this topmost height, not of fame but of infamy, where more than mast-high over head, in a reeking cloudy vapour not their own, may be sailing, for aught the spectator knows to the contrary, the whole "Spanish fleet," which

"Thou canst not see,  
Because it is not yet in sight."

Thus the higher the station the poorer the distinction: and the humble aspirant finds in the committee so many Hamans preparing to hang him fifty cubits high. And it is a cruel distinction indeed, thus writing his disgrace upon the walls about him and below him; for if it be to be understood, that every performance in more visible station is so placed for its superior merit, it helps to make a scale of disgrace, and the public must conceive the upper tier to be bad indeed. At the Academy, men are not raised to honour, but must stoop to conquer.

I would have the ART-UNION remonstrate till this evil be cured. The Academy have no right, but an assumed one, to condemn an unoffending artist, to "d—n" him "with faint praise," the faint praise of hanging his pictures, where no pictures can be, but in disgrace. Reject them they may, and they ought, if they are undeserving of being seen; but if they admit them, they virtually contract at least to show them, not as they do now—to *show them up*. The consequence of a continuance of this bad habit must be, if artists consent to it from the advantage of the name of being exhibitors, that they will learn to paint for the positions, and nothing from their easels will be fit for, face to face, sober acquaintanceship; they will overdo every thing, as in minor theatres, or in infant schools, where nothing is to be done or learned but by antics for natural gesture. And in truth our Academy is too much of the great infant school already. The big infants below, and the little ones piled above them for multitudinous effect, all acting the same childish presumption, "how very clever we are!" A painter must now paint for the Exhibition, as dramatists must write for the actors. If he conceives in his mind a fine subject, to be treated poetically strong in its moral sentiment, he is told at once "it won't do," "it

won't be seen." There is no splash and dash about it, no vividness of colour, no daring juxtaposition of reds, blues, yellows, greens, orange, pink, and purple. Well, he would say, they would ruin the sentiment. "So much the better," would be the reply, "we don't want sentiment, we want display. We want millinery and upholstery brought into the Art." And so what is the painter to do? he must paint for himself and starve, and so "go to the dogs" that way, or "go to the dogs" the other, and paint staring, flaring hunts and such like things "for the Exhibition." I am not stepping out of my way to point out evils which do not arise from the vice of the Academy as an exhibition; they do arise from the whole system and procedure of "making the exhibition, and the hanging the pictures." It is this very thing that has driven modest, quiet, unobtrusive Art, full only of the intensity of its purpose, out of the painter's practice and the world's feeling. Artists are, therefore, made presumptuous except in subject, there they are low enough. The whole "divina commedia" of poetry must necessarily be prohibited, as unfit to face the glare of exhibitional perfection. I have often in my "mind's eye" transferred the finest pictures in the world, the Raffaelles, Correggios, and Titians, and interspersed them in one of our exhibition-rooms, our "show-rooms," and wondered how their sobriety, their "calmness," "in the very whirlwind of their passion," would be lost, sunk in their own dull obscure, and overlooked as non-existent. Painters must paint up to the "show" or it will not do—the taste runs that way—as in our streets flimsy goods and plate-glass windows display the fashion and carry the day.

There seems to have been an original misconception in the minds of *all* architects, which may be the fountain-head of the mischief. Picture Galleries appear to have been an after-thought (if thought can be said to have been employed about them). Architects seem to have considered it their business to build rooms, any purpose being quite out of their scope. They study only proportions for the eye, and the show of the room, where the Liliputian admirers of their skill may walk under an architectural atmosphere. They have not the slightest regard to pictures how *they* will look. This has been perpetrated from the days of the revival of the Art, and justified by it; at which time palaces had been built, and the Arts were, too, meanly employed to ornament them, subservient to the builder; and it may be questioned whether, notwithstanding all their gorgoness and great merit of the works in the Venetian palaces, which gave rise to ornamental Art, Art has not suffered rather than gained by the style and taste engendered. But since the Arts have confessedly become of consequence *per se*, and for what they can do independent and apart from ornament (though bringing the best ornament with them), surely they ought to engage the minds of architects to erect for them proper buildings, where they shall be everything, dominant, principals, not accessories—where the painter is to be thought of, not the architect, and where the latter will have the genius to sink himself in the consideration of the one great purpose. I was much pleased with Mr. Pyne's idea—there is good sense in his plan—it may at least give a hint to architects, and I hope will thus turn out to be "a word to the wise." But these observations require other progression than may be now given them; they arise, it is true, out of the fault, the academic fault, the subject of animadversion in the ART-UNION: but it would be taking too wide and inconvenient a range, so I will forbear—merely content, in conclusion, to recommend to the Hanging Committee of the Royal Academy, a merciful consideration for the victims whom they suspend annually. If they harshly maintain with old Polonius, that they must treat them "according to their desert," they should hear the answer of Hamlet—"Odd bodkins, man, much better use every man after his desert, and who shall 'scape whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in; and I will venture, Sir, to add to this recommendation of Hamlet's, what I am sure he meant, when you 'take them in,'" use them kindly.

Yours, &c.,

J. E.

## ENGRAVING ON WOOD.

A SERIES of very comprehensive lectures have lately been delivered at the Royal Institution by Mr. A. J. Mason, on the history and practice of wood-engraving. The lecturer introduced his subject by a consideration of the causes of the low estimation in which wood-engraving had been held, before the art began to be marked by improvements which have raised it to its present perfection. After describing the tools employed by the engraver, and practically demonstrating their uses, he spoke of the various woods which have been at different periods in request, before box-wood recommended itself to notice from the solidity of its texture and other qualities which were not found in any wood employed in the early practice of wood-engraving. The method of preparing the wood was described, and the manner of making the drawing on the block before it was cut; and this was followed by a particular description of the entire process of the art in its improved state, and comparisons between wood and copper-plate engraving, with illustrations of the comparative difficulties and facilities, advantages and disadvantages, of each. Mr. Mason attributes the discovery of the practice of engraving on wood to the Chinese, whose method of conveying the drawing or design to the block is extremely curious. It was first made out upon paper, so thin as to be transparent; then pasted on the wood with the face downwards, and so engraved by cutting through the paper into the wood, leaving of course only the surfaces which appeared black in the subject; and when finished these portions of the paper drawings left on the lines were carefully washed off. The lecturer exhibited some curious Chinese engravings, which had been lent to him as examples of illustration from among specimens in possession of the East India Company. Much controversy has arisen among writers on ancient Art as to when and by whom engraving on wood was first practised in Europe; though all agree in making it the earliest medium of procuring printed impressions. The Germans, desirous of settling the invention upon their own countrymen, affect to discredit every statement tending to attribute the discovery to another nation; but the Cunio story, very generally quoted by all historians of wood-engraving, ascribes to Italy the earliest knowledge of the art in Europe. Papillon gives an account of eight subjects 'The Heroic Actions of Alexander the Great,' which were engraved on wood by twins, brother and sister, of the name of Cunio. These were executed at Ravenna as early as the year 1285, and the circumstances of his knowledge of the existence of such works, Papillon describes. He was employed by his father about the year 1719, to arrange some paper hangings for a Swiss officer of the name of De Greder who showed him three ancient volumes in which were impressions of cuts by Cunio and his sister. Two of the books were illustrated with figures of prophets, kings, and heroes; and the third celebrated the achievements of Alexander. Papillon immediately wrote a description of the whole; but this he unfortunately mislaid, and it was not until after a lapse of 35 years that he again found it. He was buried in the meantime on his history of the Art, in which he had determined to say nothing of the Cunio cuts, not being able to recall to memory the substance of what he had written about them: but before the publication of his work he discovered the long-lost M.S., and thence gave the account which is found in his work. De Greder, who had shown him the volumes, died in the interval, and Papillon was unable to trace the engravings; there remains, therefore, no clue to this important series, the date of which is nearly ascertainable from the dedication of the work to Pope Honorius, who occupied the papal chair only from the year 1285 until 1297. As early as the 14th century wood-engraving was employed in printing playing cards; and it is a matter of dispute whether it was first applied thus, or to printing the figures of saints. The traffic both in cards and printed figures arose first in Italy, and spread rapidly over Germany, the Low Countries, and France; and these prints were frequently purchased as original drawings, because the method of their execution was a secret known only to the craft of MS. illuminators. There is very little doubt of blocks having been

adopted for cards about the year 1370. There are in the British Museum specimens of Venetian cards made at that period, if the date may be presumed from the circumstance of the dress of the kings and queens according with the costume of that time. Cards are said to have been invented for the amusement of Charles VI. of France: but this could not be, since they were in use in Italy and Germany long before his reign, which commenced in 1380; he occupied the throne forty-two years, and instead of cards having been invented for his amusement, it is more probable that they were only introduced into France during his reign.

On the adoption of wood-engraving by the Germans the application of it began to be extended. They executed scriptural subjects containing several figures, which were accompanied by texts cut on the block, because moveable types were then unknown. These were impressed only on one side of the paper, and two of the prints were frequently pasted together so as to form one leaf with a picture on each side. Afterwards whole sets were bound up; and thus were formed the first complete printed books, which being produced entirely from wood-cuts are known by the name of block-books. These first made their appearance in Germany and the Low Countries, soon after the year 1420. Earl Spencer is in possession of original editions of many of these, one of the earliest of which is called the Apocalypse of St. John, and consists of 48 pages of illustration and text cut together on wood. The same nobleman has also one of the identical blocks cut for the second leaf of this book, which was executed probably between the years 1420 and 1430. It was shown by these and other examples, that printing was first effected by means of wooden blocks, which about 1438 were succeeded by separate wooden letters; type cut in metal was used in 1450, and the final improvement as now practised, took place in 1459. Lawrence Coster, of Haerlem, is stated by some writers to have been the first to use moveable wooden types, which were suggested to him by accident. He cut some letters on a beach-tree in relief, and took impressions of them on paper for the amusement of his grandchildren. The effect of this led to further experiments, in the course of which he procured a thick glutinous ink and used the letters separately. Among others to whom the application of wooden types for printing was attributed, the lecturer mentioned the Guttembergs and John Faust; the latter of whom in conjunction with Peter Schaeffer brought out in 1462 a beautiful edition of the Bible in two folio volumes. This work was richly embellished by woodcut initials, and others manually executed; the whole illuminated in colours mixed with gold and silver. Faust took a number of these bibles to Paris, where printing was as yet unknown, and disposed of them as original and elaborate MSS. The King of France purchased one for which he gave 750 crowns; this copy is now preserved in the Royal Library at Paris. The first volume of this extraordinary work contains 234 leaves, and ends with the Psalms; the second volume consists of 227 leaves. Faust sold another copy to the Archbishop of Paris for 300 crowns; and others he sold for 500 crowns, the price usually paid to the scribes of the time. In order to dispose as soon as possible of his stock, he reduced his price gradually to 30 crowns, by which means his sales multiplied. The perfect uniformity of all the copies in the typographic parts, which were supposed to have been written, was, upon comparison, discovered to the general horror and dismay of the purchasers; for as the manual execution and transcription of only two copies of this marvellous work would have occupied the entire life of the writer, it was immediately pronounced that the task which Faust had accomplished was one beyond all human power; he was therefore seized as a magician his lodging was searched, and a few remaining bibles found. The red ink used in the printing was said to be his blood, as an article of his compact with Satan, without whose aid it was decided he could not have executed so stupendous and so extraordinary a work: hence most probably the German story of Faustus.

Printing was introduced into England by William Caxton, who, in 1483, produced his great work, *The Golden Legend*, of which the British Museum contains a fine copy. It is a history of persons named in the Bible, and is illus-

trated by many cuts in the early German style. Caxton printed upwards of 60 books, most of them ornamented with cuts, of which many, from fancies exhibited, must have been as low in the scale of merit as the rudest and most untutored efforts in the art. On the continent, Michael Wohlgemuth was successful in increasing the value of wood engraving; but his pupil, Albert Durer, effected greater improvements, insomuch that the art began to be considered the best means of perpetuating the conceptions of the painter. Early in the 16th century, the latter published his *Madonna* in a set of 20 cuts, and in such repute were his works, that Marco Antonio Raimondi, a Venetian artist, counterfeited upon copper, 17 out of the 20 of this series. Putting to his plates Durer's monogram, the impressions were sold in Italy as original works. In order to suppress such an injurious system of piracy, he instituted proceedings at law against Raimondi, but the only redress he obtained was an injunction against the latter prohibiting him the use of Durer's mark and initials. This master did not confine his experiments and improvements to wood engraving. He published in 1512, *A Passion of Christ* in small copper plates, exhibited impressions of which are distinguished by a delicacy in some subjects and a boldness in others really surprising for a period so early. Durer had several pupils, the most celebrated of whom was Hans Burghmair, who designed and partly cut the set of 140 blocks for the *Triumph of Maximilian*. This work was in progress during four successive years, and was then abandoned in consequence of the death of the Emperor, which took place in 1519.

It has been thought that the highly finished works of the Old Masters, particularly those which exhibit cross-hatchings, could not have been produced by blocks of wood, but that such workmanship must have been effected by corrosion or some other means on metal plates; but corrosion for the purpose of producing lines in relief is of recent discovery; the zinc plates tried about twenty years ago were imperfect without retouching, and even then had the appearance of decay. Mr. Mason considers the Art of wood engraving to have been at its highest perfection during the 16th century. The example of the German school produced artists of talent in many parts of the continent. In examining the works of the old masters, it may here be observed that the monogram found in them sometimes referred to the designer only, for Durer, Burghmair, and others who drew the subjects on the blocks themselves probably cut no more than the most important parts. It was impossible that Durer could himself have engraved all the parts of his immense series of works. Some of the initials on prints of this period are those of persons who never engraved at all, but only furnished the designs and superintended the cutting; for the known masters of the period employed numerous assistants; hence many persons have supposed that they never cut the wood themselves; but this is an erroneous as the conclusion that they personally executed every work bearing their monogram. In England, during the 16th century, some valuable publications were issued, the most important of which was the celebrated Protestant Bible, by Coverdale, which appeared in 1535. A new edition appeared in 1537, ornamented with many large and small cuts, executed by various persons. In 1563 appeared the first edition of the "Acts and Monuments of John Fox," commonly called the "Book of Martyrs," also enriched with many good engravings. Some of the engravings of this date have much merit, but it is probable that they were executed by foreign artists.

Thos. Bewick, the founder of the Bewick-school, began to engrave on wood in 1768, and his first cuts were diagrams for Dr. Hutton's "Mensuration;" in cutting which he used a graver with a divided point, so constructed that he could cut very accurately on both sides at once of the straight mathematical lines. The lecturer, after particularizing some of his most celebrated works, spoke of the merits of Thurston and others, who assisted in forwarding the art to its present state of perfection, and the works of all of whom are so well known as to require no mention here. Want of space prevents us doing justice to wood-engraving in its present state, and compels us to close our notice of these very interesting lectures, how anxious soever to join the lecturer in his tribute of praise to the living professors of the art.

## FOREIGN ART.

**ITALY.—ROME.**—A new theatre has been erected on the spot once the *Campus Martius*, and it is dedicated to the poet Metastasio. It is, from the foundation, the work of two friends, Pietro Baracchini and Felice Quadrari. The architecture is fine and elegant, and the decorations brilliant, being everywhere adorned with *bassorilievi*, paintings, and gilding. The architect is a youth of much promise, Niccola Carnevali. The ornamental paintings are perfect as to style: they are friezes with allegorical pictures dedicated to Tragedy, Comedy, and the Lyric Drama; they are the work of Enrico Marini. The sculpture by Giacomo Funagallo, also deserves much praise. The ceiling, painted by E. Anieni, represents the poetical apotheosis of Metastasio; it is rich in figures, and finely composed. The Musee are in varied and beautiful attitudes. Two of the figures are by severe critics pronounced incorrect as to drawing. The painting on the drop scene is classical and pleasing: the subject is the triumph of Vetturia over the indignant spirit of Coriolanus, when he approached Rome as leader of the Volscians. It is treated in a manner that does honour to the artist, Nicolo Consoni. The new scenery also deserves attention, painted by Scarabellotto and Bazzani.

**BOLOGNA.**—The restoration of the ancient building which was the celebrated Archigymnasium, is completed, and it has now become the library of the city. This edifice, indeed, deserves the name of historical; it contains a collection of pictures, with specimens of every epoch, beginning from the Bolognese painter who was the rival of Giotto, down to the Gandolfi. We may also remind our readers that in this famous Archigymnasium was founded the first university of the world, anterior to that of Paris. Here Azzo, Bartolo, Accursio, called "Lights of Law," and many others, taught; and here Dante, Petrarcha, Boccaccio, with a long list of other great men, came to study. In modern times it is enough to name among its students the Bolognese Galvani, the discoverer of the physical principle which bears his name (Galvanism); and which has so largely contributed to the progress of science. We need not say how interesting and important the restoration of such a building is. We may add, that the library is open to the public without the smallest reservation; and that the paintings, with which the staircase, arcades, and halls are covered, are in themselves a historical study, presenting the works or portraits, with the dates of their periods of study, and coats of arms, of many of the eminent men whose Alma Mater was this university.

**RAVENNA.**—The Exhibition of Works of Art was opened here on the 9th of June. Among the speeches made at this solemnity, one of the most interesting was that of the Professor Giuseppe Ignazio Montanari, who chose for his subject the Roman sculptor, Giuseppe Ceracchi, an artist whose high promise of excellence was closed by an early death. Those acquainted with his works saw in him the future rival of the glory of Canova, while his singularly amiable and engaging character made his loss the source of the deepest grief to his family and friends. Of the works of Art exhibited we may especially notice, in sculpture, 'King Entius made Prisoner by the Bolognese,' in marble, alto-relievo, a group of four figures, by Signor Raffaele Sarti; 'Death of Du Foix,' in marble, alto-relievo, five figures and two horses, by Ferdinand Sarti; an historical landscape from the 'Black Dwarf of Walter Scott,' a fine composition, and well painted by Signor Antonio Porcelli, of Rome; and a 'Madonna,' by the Countess Rasponi (daughter of Murat, King of Naples).

**PESARO.**—Her majesty the Queen of Greece, travelling *incognita* under the name of the Countess of Athens, passed through this place, and examined attentively all the monuments of Art and antiquity which it possesses. She visited last the small but well-chosen gallery of pictures belonging to the Cavalier Mazza; among these she especially admired a 'Pieta,' by Alessandro Tiarini, and a 'Galatea,' by Lazzarini. (In England, unfortunately, these artists are among the many admirable Italian painters whose works are

unknown.) The splendid collection of vases in Macolica, belonging also to the Cavalier Mazza, greatly excited her admiration, especially a vase on which is painted the 'Toilette of Venus,' from a design by Raffaele. At parting her Majesty presented the Cavalier Mazza with a gold snuff-box, on which is painted a beautiful miniature of the King of Greece.

**FRANCE.—PARIS.**—The following artists have been named officers of the Legion of Honour:—M. Gudin, painter of marine subjects; M. Alaux, historical painter; M. Coudere, painter; and M. Fontaine, architect, a commander of the same order. The following artists have been named Knights of the Legion of Honour:—Messrs. Delorme, Grenier, Signol, painters; and M. Etex, sculptor.

**MONUMENT OF MOLIERE.**—The municipal council of Paris have voted the 140,000 francs necessary for executing the monument to be raised to Molier; of the subscriptions already collected, and the credits voted, 140,000 francs have been expended in the purchase of a house whose site forms part of the ground destined for the monument. The principal figure is to be of bronze; the two accessory ones of marble; the artist is M. Visconti. The municipal council at its last sitting voted the sum of 26,000 francs for the erection of a monumental fountain in the garden at the church of Notre Dame. The style of the construction to be similar to that of the metropolitan, and the proportion so light as not to injure the perspective of the church.

**MONUMENT OF NAPOLEON.**—The Director of Fine Arts has announced that the architects and sculptors who mean to compete for the erection of the monument to Napoleon, to be placed under the dome of the Invalides, may present their designs to the Minister of the Interior until the 1st of September, 1841. The plans must be calculated not to exceed the credit opened by the law of the 25th of June, 1841. The scale of 0 m. 5 c. per metre is to be adopted for plans and drawings, and that of 0 m. 10 c. per metre for models in bas-relief.

**QUEEN VICTORIA'S GIFT.**—The cabinet of medals of the Bibliotheque Royale has been lately enriched by a present from the Queen of England, of 195 coins of pure silver, Anglo-Saxon and Carlovingian; they are in high preservation, and among other treasures, contain two of Charlemagne, one of Louis le Debonnaire, nine of Charles the Bald, struck in different towns; and among the Anglo-Saxon coins are seven of Alfred the Great and six of St. Edmund.

**PRIZES TO ARTISTS.**—The following artists have received gold medals as premiums for the excellence of their works, except where mentioned as otherwise, the premiums are for paintings exhibited at the Louvre in 1841:—M. Benedict Masson, for his painting of 'Mary Anointing the Wounds of Jesus Christ.' This picture was bought by the Minister of the Interior. M. E. Hosten, landscape painter. M. Louis Rochet, for his group of 'Christ with the Young Children.' M. Laurent Detouche, for his pictures of the 'Execution of Joan of Arc' and of 'St. Elizabeth of Hungary.' To M. Augustus Bard, for several pictures, especially one of 'The Benediction of the Pope,' exhibited in 1840. M. Wyld, for several pictures, especially those two representing the 'Departure of the Jews from Algiers' and 'A Marine View of Naples,' which have placed him in the first rank of our painters. M. Olivier, for four pictures of domestic scenes, in regard to whom it may be interesting to mention the following circumstances. The celebrated painter called Claude Lorraine, was born in a little village of the department of the Vosges. Some years ago, a child in the same village became remarkable for a surprising talent in copying every object he saw. The director of the Musée Epinal, informed of the singular talent displayed by the boy, brought him to Paris, and gave him lessons; and afterwards he received further instructions from M. Paul Delaroche. This year the Minister has decreed a gold medal to this village artist, M. Olivier, for four small full-length portraits, or rather domestic scenes, in which connoisseurs are alike struck by a degree of vigour and delicacy well deserving encouragement.—The King has purchased the small picture of M. Jules

Jollivet, representing the 'Interior of an Artist's Work-room.' The Minister of the Interior has purchased a 'Christ at the Tomb,' by the same artist: both these pictures were exhibited in 1841. The Minister of the Interior has purchased the fine picture of the 'Resurrection of Lazarus,' by M. Vanderbergh, exhibited in 1841: it is intended for the Cathedral of Perigueux.

**ARTISTIC LIBERALITY.**—Messrs. Nelaton and Carlin, two young artists, visited, in 1839, the Grand St. Bernard, and were received by the monks in the convent at its summit with their usual kindness and hospitality. In visiting the church, they remarked that it was without pictures, and asked the monks why it was so? They replied, that they were too poor to pay for pictures. "That shall be no objection," said the young men; "we will paint your church for you, and require no payment." The offer was most thankfully accepted, and the young painters returned to Paris, where, during a year, they were occupied in preparing the Cartoons for their work, the subjects being selected by the monks. On the 2nd of May, 1841, they set out on their return to St. Bernard, and there they still continue their labours.

Thadens Kralewski, a Polish exile, has just completed a very fine statue of his brother, the celebrated Archbishop of Posen.

Carlo Bovi, the artist of the well-known medals of Napoleon, of Cuvier, of Paganini, and Göthe, has finished one of Listz, in which his pure drawing and good taste in the antique style is very apparent.

**CARHAIX.—INAUGURATION OF THE STATUE OF LA TOUR D'AUVERGNE.**—We mentioned that this ceremony was to take place on the 25th of June, being the anniversary of the death of this famous grenadier. The ceremony failed in the degree of interest and grandeur expected, from the circumstance that the influence of the clergy had been exerted to prevent the people attending it, by predictions of evil, &c. &c.; and the Bishop of Finisterre, who was to have assisted at the ceremony, did not appear. Five or six hundred grenadiers of the regular army attended, and the national guards of many neighbouring towns. An old soldier, retired since the year 1800 from the army on account of severe wounds which he received by the side of La Tour d'Auvergne, was brought from the mountains of Arrée to receive a decoration at the foot of the statue of his comrade. The surprise of the old man was great; and this incident, from the simplicity with which the decoration was received, formed one of the most touching scenes of the day. One part of the ceremony fully realized all that was expected—that in which the statue was uncovered, accompanied by a salute of artillery and two military bands, shouts of applause mingling with the *rivalats*. The general effect of the statue, by Marochetti, is very fine: the attitude is natural and noble. The site where it is placed commands the magnificent amphitheatre of the mountains of La Cornouaille; and at the distance of five leagues may be discerned the statue on its pedestal of granite, standing forward from the grove of trees which appears like its frame. The figure fronts the open field of the battle of Carhaix, and all contributes to the impression it was the object of the artist to produce, and which he has effected with so much talent.

**BELGIUM.—BRUXELLES.**—Monsieur Galait, one of our best artists, author of the picture, 'The Abdication of Charles V.,' exhibited at the Louvre last year, has been named, by command of the King of France, a Knight of the Legion of Honour.

**PRUSSIA.—BERLIN.**—Our celebrated artist, Perseus, first architect of the King of Prussia, is now in Paris by order of our government, for the purpose of examining the public edifices there; especially, it is said, the Museum at Versailles, with the intention that a similar building should be erected at Berlin.

The group of Amazons, by Ris, is to be placed in the "Lüst Garten" of this place, which it will greatly adorn.

## WORKS IN PROGRESS.

**THE BATTLE OF LANGSIDE.**—The etching of this picture of Landseer's promises fair that the finished work will sustain the character of our school. It is in progress by J. G. Murray, and will be published by Mrs. Parkes. The figures and objects are everywhere perfectly and most successfully made out, preparatory to graduating the shadows to their ultimate strength; and nothing can be more beautiful than portions of the drawing so clearly exhibited in the outlines. The immediate subject is the death of George Douglas, whose untimely fate, met in ardent devotion to the cause of the queen, Mary laments while bending over him. According to the powerful description of the artist, life is ebbing fast away; and, although surrounded by a crowd, the sufferer seems to acknowledge no presence but that of Mary, upon whom his closing eye is fixed. The battle may be supposed to be raging in the valley below, for the position of the queen was a high ground overlooking the scene of action. The other figures grouped round the principals represent some of the Seatons, Hamiltons, and other personal attendants of the queen, all clad in their war-harness, but now moved by the death of Douglas. The subject is one replete with the deepest interest; the issue of the battle of Langside darkened the horizon of Mary's fortunes, which, during the few days preceding this event, had put on a favourable aspect. The manner in which this engraving has been commenced and brought up to its present state, must, in the end, do ample justice to the picture.

**THE WELLINGTON TESTIMONIAL.**—On the occasion of a late assembly of the committee superintending the execution of the Wellington monument, certain changes in the model of the horse were determined upon, which have been carried into effect by Mr. Wyatt. Since our last notice of this work, no other portions than those then mentioned (the head and legs of the rider) have been cast in bronze.

**THE MALCOLM MONUMENT.**—The cast of this statue has been perfected. It will be remembered that the execution of it was intrusted to Mr. Bailey, and that it is intended for St. Paul's. The figure is of the heroic stature, and stands in a position easy yet dignified, holding a spy-glass sufficiently large to typify the quarter-deck. The attire is a simple uniform, with a cloak loosely thrown on the shoulders, whence it flows without interfering with the front of the figure.

**THE LATE BARON JOY.**—The colossal statue of this eminent lawyer, the execution of which was confided to Mr. Behnes, is in a state of advancement; and when completed is to be sent to Dublin. The figure is attired in legal costume, and is represented sitting in court: the features unite in an expression of deep and searching attention; and although the work be posthumous, the resemblance it bears to the life is said to be perfect. We have been gratified with a view of another work by the same artist, the subject of which is derived from the Coventry story of the Lady Godiva. The composition consists of a female figure seated on a palfrey, which she may be supposed to have just mounted, with a view to the performance of the famed equestrian progress through the town. Nothing can exceed the ease and grace of the figure, the interest of which, by a most felicitous arrangement, is maintained entire. The horse is not yet in motion, but stands with one of his legs somewhat advanced, and against which he is in the act of rubbing his nose; a position in which the animal is often seen when freed from the bit, and which, in this case, is of the utmost value. The conception and execution of this beautiful work are equally original.

**MADILE. RACHEL.**—We have been favoured with a view of a portrait of this accomplished actress, which is about to pass into the hands of R. J. Lane, A.R.A., for the purpose of being lithographed. It is in water-colour by Mr. E. D. Smith, and represents Madile. Rachel in her well-known character in *Les Horaces*. The artist has treated his work with consummate skill; his method of disposing of the contingents with which he has had to deal, is in the very best taste; and the resemblance perfect. This portrait is to be viewed by her Majesty during her sojourn at Woburn.

## VARIETIES.

**ART-UNION OF LONDON.**—The committee of this widely spreading Society, anxious to carry out the intention expressed in their last report of obtaining some unpublished plate from which impressions might be distributed forthwith to the subscribers, have purchased an engraving, now in process of execution by Mr. W. Chevalier, from 'The Saint's Day,' a picture by Mr. J. P. Knight, A.R.A., which was exhibited two or three seasons ago at the Royal Academy. It will be completed in the present year, and will be printed for the subscribers of 1841. Impressions from an engraving of Hilton's picture, 'The Return of Una,' which, as we stated in our June number, the committee had entrusted to Mr. Watt, will be appropriated to the subscribers of the forthcoming year 1842. So certain a return for the guinea subscribed will doubtless have the effect of increasing very greatly the already large list of members. Mr. Shenton's engraving of Mr. C. Landseer's 'Tired Huntsman,' is fast approaching to completion; this belongs to the subscribers of the year 1840. The exhibition of the pictures selected by prizeholders in the present year, promises to be one of much interest. It will take place at the Suffolk-street Gallery early in this month. Since the publication of our last number, Mr. Kearney's picture 'The Warning at Linlithgow,' at the New Water-Colour Society, selected by Mr. Gandy; Mr. Boddington's picture 'Fellbrigg Heath, Norfolk,' at the Society of British Artists; and some others, have been added to the list. Mr. Macle's painting 'The Sleeping Beauty,' selected from the Royal Academy by Mr. Fry, at the price of £500.

**EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.**—The following pictures have been sold from this exhibition:—

'The Guardians of the Flock,' F. Y. Hurstine: Wyn Ellis, Esq., 200*s.* 'Sketch of the Opium-seller: Moulouloot,' W. Müller: J. Bell, Esq., 12*t.* 12*s.*

'Tower at Andernach, on the Rhine,' C. F. Tomkins: L. Pocock, Esq., 8*t.* 'A Trout Stream,' J. Barnicle: T. E. Johnson, Esq., 5*t.* 'Composition,' J. W. Allen: S. Naylor, Esq., 10*t.* 'Hudibras,' J. Holmes: J. Taylor, Esq., 15*t.* 'Western Jetty, Calais,' J. Wilson: B. W. Webster, 5*t.* 5*s.* 'Gli Amanti,' A. Egg: H.R.H. Prince Albert, 42*t.* 'The Poultry Cross, Salisbury,' E. Hassell: W. T. Copeland, Esq., 15*t.* 15*s.* 'Rustic Conduit,' J. W. Allen: Col. Sibthorpe, 12*t.* 12*s.* 'Water Carrier,' F. P. Poole: Col. Sibthorpe, 36*t.* 15*s.* 'View in the Isle of Wight,' C. F. Tomkins: Col. Sibthorpe, 10*t.* 'On the Thames, or Purfleet,' A. Vickers: L. Pocock, Esq., 10*t.* 10*s.* 'The Frozen Ferry,' W. Müller: Sir G. Crew, 7*t.* 10*s.* 'Near Scarborough, Yorkshire,' T. Tenant: H.R.H. Prince Albert, —, R. Dadd: H. Farrer, 15*t.* 15*s.* 'On the Sands at Honfleur,' H. Lancaster: H.R.H. Prince Albert, 15*t.* 15*s.* 'View in Shropshire,' Miss C. Nasmyth: Sir G. Crew, Bart., 26*t.* 5*s.* 'Dancing Dolls,' A. Montague: Sir G. Crew, 26*t.* 5*s.* 'A Mail Coach in the reign of George the Fourth,' J. F. Herring: Major Hussey, 40*t.* 'Gill Blas,' T. M. Joy: H.R.H. Prince Albert, 10*t.* 10*s.* 'Crossing the Brook,' E. Latilla: Sir W. Martyn, 60*t.* 'The Forum, Pompeii,' T. C. Hofland: Earl of Egremont. 'Crossing the Heath,' E. Latilla: T. Campbell, Esq., 45*t.* 'English Wild Flowers,' Mrs. F. M'lan: G. Scamel, Esq., 30*t.* 'Scenes from the Memoirs of the Count de Grammont,' E. M. Ward: Dr. M. Robertson, 40*t.* 'Water-mill,' J. Radford: Rev. R. Roy, 15*t.* 'Schweizing from the Sea,' J. Wilson: S. Angel, 26*t.* 5*s.* 'The Watering-place,' W. Shayer: S. Angel, 62*t.* 'Fish Girl of New Holland,' A. J. Woolmer: C. Dolman, 10*t.* 'Gill Blas and Camilla,' T. M. Joy: R. Clarke, 20*t.* 'View of Bellaggio, Lago di Como,' T. M. Richardson: R. Jarvis, Esq., 50*t.* 'On the Thames,' W. Fowler: J. Davis, 20*t.* 'The Baiting House,' E. Child: C. Stevens, 23*t.* 'Huy, on the Meuse,' C. F. Tomkins: C. G. Jones, 60*t.* 'On the Lower Road to Woolwich,' J. Tenant: Lieut.-Col. Robinson, 25*t.* 'On the Coast, at Havre,' H. Lancaster: E. Shaw, Esq., 40*t.* 'The Cat Castle,' A. Clint: W. J. Newton, 15*t.* 'Oberwesel,' C. F. Tomkins: J. Godet, 50*t.* 'Napoleon in the act of addressing a British Sailor,' E. Latilla: Rev. D. Moore, 10*t.* 'Distant View of Erith,' J. Tenant: C. S. Compton, 35*t.* 'Landscape,' Miss Radcliff: G. Pilcher, 10*t.* 'Rembrandt's Daughter,' A. J. Woolmer: W. Brodrip, 30*t.* 'A Sand-bank, near Blythling,' J. W. Allen: J. S. Wreford, 30*t.* 'Moonlight,' E. Child: Major Turner, 10*t.* 'Outskirts of a Fair,' W. Shayer: T. Cammac, 60*t.* 'Church of St. Pierre,' W. Fowler: E. R. Greenwood, 20*t.* 'On the River Bure,' J. B. Crome: F. R. Bray, 10*t.* 'The Pass of Llanberis,' W. C. Smith: J. Iliffe, 10*t.* 'On the Beach, near St. Leonard's,' A. Clint: C. Hage, Esq., 30*t.* 'An Arcadian Nymph,' E. Latilla: W. R. Stanton, 100*t.* 'Landscape—Early Morning,' H. Cooke: J. P. Berkeley, Esq., 25*t.* 'Landscape—Evening,' H. Cooke: H. Sole, Esq., 15*t.* 'The Mort, or Death Blast,' W. P.

Frith: H. Gritten, Esq., 15*t.* 15*s.* 'A Day Dream,' W. P. Frith: J. Alexander, Esq., 10*t.* 'Loitering,' W. Shayer: S. Hollyer, Esq., 12*t.* 'Waiting for Hire,' W. Shayer: —, Wells, Esq., 21*t.* 'Fruit Girl,' A. J. Woolmer: R. Keeley, Esq., 10*t.* 'A French Fishwife,' R. J. Hamerton: F. I. Delafosse, Esq., 11*t.* 11*s.* 'Mouse Tower, on the Rhine,' C. F. Tomkins: F. I. Delafosse, Esq., 5*t.* 5*s.* 'Southampton, from below Itchen Ferry,' T. Dearmer: F. I. Delafosse, Esq., 21*t.* 'Cowes, Isle of Wight,' T. Dearmer: F. I. Delafosse, Esq., 2*t.* 2*s.* 'Twilight,' A. J. Woolmer: W. Hammond, Esq., 8*t.* 'A Girl Knitting,' R. J. Hamerton: W. Hammond, Esq., 10*t.* 10*s.* 'The Mother,' J. W. King: S. Hollyer, Esq., 10*t.* 10*s.* 'The Witch of Datchworth Green,' T. Clater: Miss Borough, 20*t.* 'A Magdalen,' H. Le June: T. Smith, Esq., 10*t.* 10*s.* 'Boy blowing Bubbles,' G. Stevens: J. Taylor, Esq., 15*t.* 15*s.* 'At Sunning-hill,' J. W. Allen: T. McDaniel, 10*t.* 'Melun, on the Seine,' H. M. Anthony: —, M'Gowran, 3*t.* 'On the River Maas,' J. B. Crome: E. Cotton, 10*t.* 'A Welsh Mill,' A. Montague: Mrs. Withers: D. R. Watts, 15*t.* 15*s.* 'The Watering-place,' J. Tennant: G. Wartnaby, 45*t.* 'Summer,' H. Julian: C. Ainsworth, 10*t.* 'Titania Sleeping,' A. J. Woolmer: Captain Torriano, 18*t.* 18*s.* 'Hotel de Ville,' C. F. Tomkins: R. Nunn, Esq., 60*t.* 'Woodcutters, Boxhill,' J. W. Allen: W. Robins, 20*t.* 'Beacon Vale,' W. Shayer: Miss Lovegrove, 20*t.* 'The Pet Rabbit,' G. Stevens: C. Goodwin, Esq., 2*t.* 'On the Medway,' J. Tennant: E. Lomax, 40*t.* 'The Novel-reading Housemaid,' T. Smart: B. Bernasconi, Esq., 20*t.* 5*s.* 'The Interior of Gloucester Cathedral,' E. Hassell: H. G. King, 50*t.* 'The Orphan Girl,' G. Stevens: Earl of Coventry, 70*t.* 'The Forsaken,' E. Latilla: Earl of Coventry, 40*t.* 'Happy Italian Boy,' G. Stevens: Earl of Coventry, 70*t.* 'Study of Flowers,' Mrs. Withers: D. R. Watts, 15*t.* 15*s.* 'Love's Young Dream,' W. S. P. Henderson: J. Scoones, 10*t.* 'Working Common,' J. W. Allen: R. Sale, 25*t.* 'Scene from "As You Like It,'" A. J. Woolmer: J. Ball, 60*t.* 'Bala Lake,' A. Clint: C. Lucy, 15*t.* 'At Tynemouth,' T. H. Hair: A. Dawson, 20*t.* 'At Havre,' H. Lancaster: S. Gent, Esq., 4*t.* 'Brisk Gale,' W. C. Smith: T. Harper, 25*t.* 'Landscape,' Miss Radcliff: Miss Stanier, 20*t.* 'Felbrigg Heath,' H. J. Boddington: S. W. Brown, 20*t.*

**THE TWO FRANCIA.**—These pictures have been lately placed in the National Gallery. It will be remembered that they were selected from the Lucca collection, and purchased by Government for £3500. Both pictures are in a high state of preservation, and are distinguished in many parts by much brilliancy and power; but their manner in other respects carries us back to that period in Art when the prevailing timidity of execution had not yet been overcome by a knowledge of that truth which afterwards gave a general freedom and promptitude of touch: they are, however, most valuable specimens of early art. Francesco Francia, or Raibolini, may be termed the Quentin Matsys of Italy. He was born at Bologna in 1450, and in the early part of his life he followed the business of a goldsmith and medallist; and Vasari says that some of his coins were equal to those of the celebrated Caradossi of Milan. At what precise period he commenced the study of painting is not known; but he is said to have received his instruction in the art from Marco Zoppo, when he had already attained the age of virility, and in a few years made such progress that he was able to compete with the ablest painters of Ferrara and Modena. It is probable that he continued the profession of a goldsmith for some years after he began the practice of painting, as many of his works at Bologna are inscribed Franciscus Francia Aurifex, and on one of the pictures above described is written Francia Aurifex Boldonensis. His first style resembled that of Perugino in composition and colouring so much, that some of his pictures have been ascribed to him; but his style was afterwards aggrandized by studying the works of Andrea Mantegna. Cavazzoni, who has written a treatise on the pictures at Bologna, asserts that Raffaelle profited by the works of Francia; the probability of this is set aside by the earliest works of Raffaelle at Perugia, which are already superior to those of Francia. Vasari says that Raffaelle having painted his celebrated picture of 'St. Cecilia,' for the church of St. Giovanni in Monte, at Bologna, addressed it, in 1518, to the care of F. Francia, requesting him to correct any defect he might discover in it, previous to its being fixed in the place for which it was intended; and attributes the death of Francia in that year to the mortification and chagrin he felt at the sight of a performance so superior to everything he had seen. Malvasia, however, detects the falsity of this statement, by proving that he lived several years after that period; and in 1522 painted his most celebrated picture of 'St. Sebastian,' which became the

model of study to the Caracci and their school. The precise time of his death is not known.

In addition to the 'Francias,' the Gallery has been further enriched by two other valuable pictures, the one by Pietro Perugino, the subject of which is the 'Virgin, Child, and St. John,' from the collection of Mr. Beckford; and the other the well-known group of Angels' Heads, the portrait, in varied positions, of the infant daughter of Lady W. Gordon.

**THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.**—The closing meeting of the session was held on the 19th of July, when the essay by Mr. E. Hall on "Iron Roofs," to which the medal of the Institute has been awarded, was read. The medal was presented to the author of the paper in question by the president, Earl de Grey, at the previous meeting, on which occasion a very valuable paper on the mechanical construction of the vaults of the middle ages was read by the Rev. R. Willis, Jacksonian professor in the University of Cambridge. Several very interesting papers have been read since we last noticed the proceedings of the Institute, especially those on the state of Windsor Castle previously to the Fourteenth Century, by Mr. Poynter; on the temples of Greece and Rome by the Rev. R. Burgess, B.D.; and on the timber roofs of the middle ages by Mr. Thos. Morris: still we are compelled to observe that there has not been apparent that degree of energy and spirit which used formerly to characterize the meetings of this Society. Whether it be the fault of the officers or of the members at large we will not pretend to say, but strongly urge on all the necessity of cordial co-operation to this end, if they would maintain for the Institute the distinguished position which it at present holds, both at home and abroad. The publication of the second part of the transactions has been long delayed; it is to be hoped, however, that its contents when it does appear will compensate for the protraction.

**THE LATE SIR DAVID WILKIE.**—The directors of the Artists' General Benevolent Institution, on holding their half-yearly meeting, passed the following resolution, a copy of which was forwarded to T. Wilkie, Esq.:—"That this meeting receive the melancholy announcement of the death of their valued friend and vice-president, Sir David Wilkie, R.A., with the greatest regret, and they most deeply sympathize with his bereaved relatives and the nation in general, for the irreparable loss of so distinguished an artist and so excellent a man; at the same time the directors desire to record their high and grateful sense of the eminent services rendered to this Institution by Sir David Wilkie as one of its vice-presidents, both by his liberal contributions and by his zealous efforts upon all occasions to promote its interest and prosperity." The meeting then proceeded to consider 20 cases from distressed artists, their widows, and orphans, which they relieved by sums amounting to £261, independent of £150 which had been granted to six urgent cases during the last six months.

The various sketches of the late Sir David Wilkie, including those which he made during his tour in the East, have been consigned to Messrs. Christie and Manson, and will probably be brought to the hammer early in the next spring. The portraits of the distinguished persons which he painted during his absence, will be copied in this country, and returned to the respective sitters. A meeting of his friends and admirers will shortly be called for the purpose of considering the erection of some permanent mark of the estimation in which that lamented artist was held. (See advertisement.)

**MR. KNIGHT'S COLLECTION OF ENGRAVINGS.**—On Monday the 19th ult. and the five following days, an extensive and valuable assemblage of ancient engravings and drawings, the property of John Knight, Esq., was sold by auction by Mr. Phillips, at his rooms in Bond-street. This collection was formed during the latter part of the last century by the proprietor himself, the brother of Payne Knight, Esq., who left his collection to the British Museum. Among the schools, were many by Rembrandt, Vandyke, and others the most celebrated; and to the specimens of the Italian and French schools the names of the first masters attach. A drawing by Claude, 'St. John Preaching,' a landscape from the collections

of Richardson and Hillier, was sold for £22 1s.; a classical landscape by the same hand, for £12; 'The Sermon on the Mount,' containing numerous figures, from the collection of Sir Joshua Reynolds, realized £24 3s.; and a landscape with figures shooting with the bow, £54 12s. The two latter were also by Claude. The prices at which some of the works of this collection were sold were so high, that it is the wish of several of the purchasers that their names should not be given. Of the etchings of Rembrandt, 'The Hundred Guilder' realized £27 6s.; 'St. Jerome,' unfinished, £26 5s.; 'Renier Anslo,' in the first state, with the original white margin at bottom (purchased by Messrs. Graves), £100; and 'Utenbogaert, the Minister,' £25. A set of the Passion of our Lord, among the rarest of the engravings of Lucas Van Leyden, was sold for £12. A pair of oval drawings by S. Rosa, for £23 2s. Some of the engravings of Marc Antonio returned considerable prices, as 'The Israelites gathering Manna,' £22 1s.; a 'Descent from the Cross,' £36 15s.; 'St. Paul Preaching at Athens' (although damaged), £31 10s.; 'St. Cecilia,' £29; 'The Martyrdom of St. Felicita' (from Sir P. Lely's collection), £58 5s.; and 'Mount Par-nassus,' £63. Many of the drawings ascribed to Raffaele were remarkably beautiful, and some of undoubted originality.—'The Madonna and Infant' was sold for £26 5s.; 'Christ Disputing with the Doctors,' for £21; and a study for part of the celebrated composition of the 'Dead Christ,' £120 15s.; 'Christ Crowning the Virgin,' £46 4s.; 'One of the Sybils,' £29 8s.; and a portfolio containing the paintings and decorations of the Loggia of the Vatican, engraved by Ottaviani and Volpati, for £76. The collection has been principally disposed of to dealers, who purchased by commission.

**THE UNIQUE BIBLE.**—The ultimate possessorship of the 'Unique Bible' is not yet determined. But for the unexpected dissolution of Parliament the subscription list would have been, perhaps, already full; it is, however, gradually on the increase, and, when completed, ten days' notice will be given to the subscribers of the day fixed upon for determining to which of them this valuable prize shall fall.

**THE BRITISH MUSEUM.**—The trustees of the Museum have authorized the purchase of some of the finest prints of the collection of Mr. Harding, of Finchley; a collector of much taste, and well-grounded experience in the works of the ancient masters. £2300 is the price at which this acquisition has been made.

**PHOTOGRAPHIC PORTRAITS.**—**BEARD v. CLAUDET.**—On the 15th ult. a motion was made in the Vice-Chancellor's Court for an injunction to restrain the defendant, Antoine Claudet, from using or exercising any portion of the apparatus or instruments called the "Daguerreotype," which the plaintiff claimed to be entitled to by assignment from Miles Berry, the trustee and agent of Messrs. Daguerre and Niepce, in whose name a patent had been granted for the protection of the invention in England. The patent was granted to Berry in August 1839, for a "new and improved method of obtaining the spontaneous reproduction of all images received on the focus of the camera obscura;" and soon afterwards Berry granted a licence to the defendant to use a limited portion of the apparatus in consideration of the sum of £200. The licence, which was by indenture, contained a clause that if at any time during the continuance of the letters patent and the licence, any contract or arrangement should be entered into by or on behalf of Daguerre and Niepce with the Government or any other person for the purchase of the letters patent, it should be compulsory on them to repurchase the interest of Claudet on paying him the amount of the consideration money originally paid. In June last Berry assigned the whole of the patent to the plaintiff Beard, including the interest licensed to Claudet, and tendered him £200 for the repurchase of his licence, and called upon him to assign it to Beard. Claudet, however, refused, contending the clause did not make it compulsory upon him to resell his interest, though it imposed an obligation on the patentee to repurchase it in the event of assigning the whole. The plaintiff, therefore, instituted the present suit, insisting the obligation to purchase and to sell was mutual, and now moved for an injunction to restrain the defendant from using the invention.

Some affidavits were read to show the intention of the parties, but the question turned solely upon the construction of the licence.—Mr. Bruce and Mr. Torriano moved for the injunction, and Mr. Stuart and Mr. Dewry were counsel for Claudet. The Vice-Chancellor said, the matter must be decided upon the construction of the instrument, though he admitted, if a bill has been filed to rectify a mistake, the Court might have entered into the consideration of the circumstances of the mistake and the intention of the parties. Upon the question of construction, his Honour was of opinion there was no foundation for holding that the term "compulsory" meant that it should be compulsory only on the patentee to purchase if the licentiate wished it. If the parties had such a meaning floating in their minds, they had not so expressed it. In this opinion, therefore, it was a case for an injunction.

**FIRE AT THE KINEORAMA EXHIBITION.**—On the evening of the 20th ult., at about 20 minutes before five o'clock, considerable sensation was produced amongst the inhabitants of Pall-mall by a fire breaking out in the Kineorama, or pictorial exhibition, the property of Mr. Charles Marshall, the artist, situate on the south side of the mall, near the Senior United Service Club-house. It happened just at the commencement of the afternoon exhibition, when there was, fortunately, plenty of assistance at hand, and but for that circumstance, the destruction of the premises, which are very extensive, would inevitably have taken place. It appears that the views, which are exhibited in a panoramic form, were illuminated by 150 jets of gas from the top of the stage; and for the purpose of throwing the proper shades of light on the views, a piece of machinery called a medium acted underneath the gas by means of pulleys, being comprised of several large frames of coloured oiled silk. By some means unknown one of these frames came in contact with the gas-burners, and by the time it was discovered the whole were in flames. The utmost confusion ensued amongst those employed on the premises, as well as amongst the audience seated in front of the stage, which consisted only of ladies, amongst whom was the Countess of Blessington; but fortunately they escaped into the street without sustaining any injury. For some time the fire presented a most alarming aspect, and it was thought impossible that it could be checked, for the gallery was in a blaze from top to bottom. Messengers were sent for the assistance of the engines, and in the course of a few minutes those belonging to the brigade from the stations in Chandos-street, King-street, Wells-street, and Holborn, arrived, and were got in readiness; but their aid was not brought into requisition, the workmen belonging to the exhibition succeeding in extinguishing the fire. The damage is wholly confined to the gallery; and though the drapery, &c., is entirely consumed, the pictures have fortunately escaped injury.

**YORK HOUSE.**—This noble mansion, the residence of his Grace the Duke of Sutherland, is one of the first class town palaces of our nobility; and in the taste which has prescribed the interior decorations, and the regal magnificence with which they have been carried out, York House excels every other dwelling of its own class, and vies on a small scale with some of the most celebrated Royal palaces of Europe. Many alterations and improvements have been lately effected, and the embellishments of the dining-room are still in progress. The furniture generally, is of no particular style, but in the whole there is to be found a mingling of everything in the best manner of the best epochs of taste. There is much novelty and elegance of design in many objects that are familiar to us in set forms: for instance, the ottomans, couches, *causeuses*, &c., besides being made of the most costly materials, are of new and uncommon patterns; and some of them, in the place of plain or carved rosewood or mahogany, are ornamented in white enamel with classical subjects in bas-relief of perfect execution. The ceilings of some of the rooms, particularly of the banquet-room, are enriched with gilt mouldings of a florid character, generally devised and disposed with much lightness and grace, notwithstanding the profusion of gilt-work. The gallery, which extends the length of the house, is lighted from above, and by windows at the extremities; the flooring is a *parquet* of English

[AUGUST,

oak, equal in solidity and compactness to anything of the kind to be met with either in the Tuilleries or at Versailles. The pictures are not numerous, but they are of first-rate excellence. Among those of the Italian schools, is a singular work by Correggio, exhibiting, in its want of finish, as well as in style, a powerful contrast with those pictures by which his fame was achieved: its history is singular, for it is said to have been used as a sign-board. There is also one of the most perfect candlelight effects we have ever seen, by Gherardo della Notte; some portraits and other works by Vandyke, Morone, Paul Veronese, Rubens, Guido, Andrea del Sarto, &c. The productions of the English school are very few, but they are well known: as for instance, Danby's 'Pillar of Light,' Wilkie's 'Breakfast Table,' and some others.

**SIR THOMAS LAWRENCE'S PICTURE OF HAMLET.**—About the year 1812 the above celebrated picture was exhibited, and for sale, at the European Museum, King-street, St. James's, London. Mr. Robert Ashby the engraver, of Lombard-street, on visiting the gallery was surprised to see so fine a specimen of modern art so situated, and inquired of the keeper as to the circumstance which led to its degradation; from whom he learnt that Mr. Maddocks, M.P., had previously purchased it with the intention of placing it as an altar-piece in a church, which he had recently erected in a village called Tre Madoc, in Wales; but the Bishop of the diocese having expressed his disapproval of its being placed in the church, the purpose of Mr. Maddocks was defeated, and he sent the picture for sale as above. The price demanded was 200 guineas, which Mr. Ashby agreed to give; at the same time observing that if any other purchaser offered, during the time of the gallery remaining open, he would relinquish his right; his motive being solely intended to prevent the picture being returned unsold: the result was that Mr. Ashby became the purchaser at the price stated, and retained it in his possession for a time, when Mr. Lawrence (afterwards Sir Thomas), wrote to him (Mr. A.) inquiring whether he would part with the picture, he (Mr. L.), being desirous of obtaining it for the then Marquis of Abercorn; who had designed to place it in the saloon at his seat at Stanmore. Mr. Ashby immediately consented to the re-sale, at the same sum which he had paid; much gratified at the prospect of its being so suitably placed. Here another interruption occurred: the Marquis of Abercorn died, and with him the project of removing the Hamlet to Stanmore; from this time it remained in the possession of Mr. Lawrence, until he obtained the patronage of George IV.; who displayed his liberality and fine taste by purchasing it for 1000 guineas; and it now forms a distinguished place in the National Gallery. [From a correspondent.]

**BUSTS OF THE TWELVE CÆSARS.**—About the year 1518 twelve busts of the Roman Emperors were sent by Pope Leo X. to Cardinal Wolsey, to decorate his palace of Hampton Court. These works, which are the size of life, were executed in *terra cotta* and finished with a beautiful enamel. Eight of them have always stood in the first and second courts of the palace, but the remaining four, necessary to complete the series, have been for many years missing; and it is not until recently that three of them have been recovered, notwithstanding every exertion on the part of the authorities of the palace, before and during the late reigns, particularly that of George IV. Accident, however, discovered a few months ago one of the four lost busts, in a good state of preservation, in a back room which is attached to one of the private apartments at Hampton Court. Since the discovery of the first, a second has been found, by mere chance also, but not on this occasion at Hampton Court; but in a small cottage close to the stag-paddocks in Windsor Great Park, which has just been placed in a state of repair for the occupation of one of Prince Albert's gamekeepers. The workmen in the course of their labours found a bust fixed in the wall, about ten feet from the ground; and upon this discovery being made known to a gentleman attached to the Court, he repaired to the cottage, and found that it was one of the four long-lost busts, perfectly free from injury, and otherwise very well preserved. It was immediately removed and sent to Hampton Court. Still more recently, another

of these busts has been found by Mr. Jesse, the surveyor of woods and works at one of the Royal lodges in the Great Park, known as World's-end Lodge, and inhabited by one of the park-keepers. This must have occupied the place in which it was found for upwards of a century. It had been let into the outer-wall, at a height of about ten or twelve feet from the ground, and has always been considered by the persons living at the lodge to be a bust of Queen Anne! Being esteemed of no more value than any common freestone ornament, it was frequently made a mark by idle boys, and pelted with stones and clay. It has, however, suffered but little from this exposure, and the neglect and rough usage to which it has been so long subjected, the extent of the mischief being confined to this partial damage of the face of the enamel, which is here and there chipped and broken. In all other respects it is perfect. It has been carefully removed from the building, and forwarded to Hampton-court Palace, where, with the others above alluded to, it will be placed in a niche in one of the courts. As it may be conceived, the recovery of three of the lost busts has given a new stimulus to the search for perfecting the series; and it is confidently hoped, from the inquiries that are instituted, that the last will not be long wanting to complete the number. A high value is set upon these works, even imperfect as the set is; and this of course will be much enhanced should the present inquiry terminate so successfully as to restore that which is still missing.

#### CORRESPONDENCE.

#### ART-UNION PRIZES.

**SIR.**—The last number of your very useful periodical contains a just denunciation of those shareholders in the Art-Union who are more anxious to put money in their purses than pictures on their walls; and of those artists who abet a species of jobbing, which, unless checked, must in the end be absolutely fatal to the objects for which that excellent Institution was established. But will you allow me to suggest, that such jobbing is a natural consequence of the rule laid down by the Art-Union, which restricts the shareholder to the purchase of a single picture. Take for example the case of a winner of a £75 share. It happens (and nothing is more likely) that no one of the exhibitions contains a picture at that price, or that the prize-holder prefers to all others a picture for which the artist asks but £50. But if he selects his picture under the present regulation, he loses £25—a whole third of his prize. Now as he may subscribe all his life to the Union and never again have the good luck to obtain any prize whatever, he naturally winces under the idea of such a loss, and sets about thinking how he may avert it. He goes accordingly to the artist whose picture he desires to possess, acquaints him with his dilemma; and the artist, a man not sufficiently employed to afford to lose a customer for his picture, agrees to ask £75 for his work from the Union upon the understanding that the £25 difference is handed over to the shareholder. It is useless to declaim against the unhandiness (not to use a harsher term) of this proceeding. The selfishness of our nature on the one hand, and necessity on the other, will outweigh the finest homily that ever was written; and the only real remedy is not to subject either shareholder or artist to their influence.

I know it will be answered that the object of the Institution is the promotion of the higher classes of Art. But it seems to me that the same end would be equally well attained, by permitting the shareholder to select not more than two pictures, and that such a permission would in effect be carrying out the views of the Institution, in extending the patronage of Art and dispersing more widely works calculated to create a healthy taste. A £75 shareholder might then either expend the whole of his prize in a single picture, or he might take a large one at £50, and a smaller at £25. I need hardly tell you Sir, that *price* is not an inevitable test of merit; and it is surely hard that, because I may have discovered the worth of an obscure, and therefore low-priced picture, I should be made to smart for my judgment by the lopping off a third or more of my lawful prize.

Allow me, before I close my letter, to point out one other ill-effect which I think the present rule likely to have. The standard of price among artists will be the amount of the prizes offered by the Art-Union. A picture in one of the exhibitions takes my fancy, and I make application to the painter for his price. He takes

me, erroneously, for a shareholder in the Art-Union, and instead of asking me £50, the sum which he would otherwise set upon his work, he demands £75. As the sum is either more than I can afford to lay out, or more than the picture seems to me to be fairly worth, I walk away, and the sale of the picture is lost.

These are arguments I really think of some weight; and as nobody can doubt that the committee of the Union are influenced by the best motives, and will readily change any rule which they may be satisfied is calculated to obstruct their excellent object, you will perhaps allow me to submit this letter to their consideration, through the medium of your columns.

Yours, &c. VANDYKE BROWN.

#### A HINT TO THE COMMITTEE OF THE LONDON ART-UNION.

**SIR.**—Will you allow a member of the Art-Union of London a corner in your valuable Magazine, to suggest a new appropriation of a certain portion of the funds not arising from the annual subscription? such as the following:—

1. *The value of unclaimed prizes* (such as Lord Prudhoe's £15 prize last year), or the *balance* when pictures are chosen below the value of the prize.

2. *Sums received from new subscribers for copies of back engravings* (amounting last year to £25).

3. *(This year). Profits of 'D'Count,' a lithograph presented to the Society.*

These sums have been hitherto added to the common stock; *I would suggest that they should form a separate fund, and be allowed to accumulate till they are sufficient to purchase some valuable modern picture to be presented to the national collection:* there would be no injustice in this to any subscriber; it would prove that the Society is not of a mercenary character. The object of the Society, the encouragement of Art, would be carried out; and it would be a gratification to many prize-holders, who might not feel disposed to select pictures, to feel that by giving up their right to choose, they were promoting such an object instead of, perhaps next year, enabling somebody of taste to purchase some second-rate picture.

Yours, &c.

#### A PRIZE-HOLDER IN THE ART-UNION.

#### PIRACY OF WORKS IN SCULPTURE.

**SIR.**—In a late number of the 'ART-UNION,' you advocated the cause of an artist (a painter) whose works had been copied and sold to his detriment. May I be so bold as to call your attention to the injury sculptors also receive by the same means, and with equal (if not greater) need of redress, by reason of the more frequent and easy opportunities that offer for their works being pirated and multiplied.

In our case, I believe, an act exists, by which compensation may be obtained by action; but, unfortunately, the parties generally engaged in pirating the works of sculptors, are too poor to admit of artists risking the expence of law proceedings, and this being generally known amongst "the trade," gives a kind of independence and fearlessness in appropriating the works of artists to their own profit.

Painting and its means are doubtless far better understood than the putting up of chalk figures; it will, therefore, I hope, not be out of place if I attempt to explain the means by which sculpture is so likely to be pirated, and the mode that might be adopted to prevent, or, to a very great degree, diminish, it.

Sculptors, in almost every case, are obliged to trust their works with the moulder, for transferring the clay to plaster; and, again, when a repetition of the model is required, both of which (particularly the latter) require time, sufficient opportunity offers for a dishonest person to procure for himself, and convey from the studio, a cast or impression of any work he may be engaged upon; and, if a skilful, as well as dishonest man, any other work of small dimensions he may think worthy his notice; besides which, it not unfrequently happens that, for convenience, the moulder is required to proceed with the work at his own residence, and then the opportunity for reserving a cast is tenfold more easy. No doubt the publication of works by this means may do good in some cases, and prove a kind of advertisement; but it generally happens when works by younger and less known artists are pirated, they are sold as the productions of some foreign artist, such as Thorwaldsen, or some absent English artist, such as Gibson, &c., doubtless injuring their fame and at once destroying the advantage popularity might give the artist; besides which, it not unfrequently occurs, that sculptors are requested, by purchasers, to keep the models private, and the injury may then (by piracy) be considerable, as the artist might possibly be considered to participate in the profit. Under these

circumstances, I think some power should be given to the owner to stop the publication of his works, should he think proper, without the certainty of being put to great expense by so doing, which the present act compels, unless the pirating party be sufficiently wealthy to pay damages; and the best mode of avoiding this, I believe, would be an act empowering magistrates to summon the offending party, and, on the oath of the artist, or some other sufficient evidence, cause the mould to be destroyed, or inflict a slight punishment sufficient to deter others. In other words, I would say, let a more speedy and less expensive mode be adopted for preventing the pirating both of pictures and sculptures—I have the honour to be, &c.

Jan. 23, 1841.

E. G. P.

## NATIONAL GALLERY.

Sir,—I have just seen a notice in one of your late numbers respecting the insects in the paste used in securing the 'Sebastian del Piombo' in the National Gallery; and a remark by Mr. Westwood, doubting the propriety of using corrosive sublimate in the paste, lest it should prove detrimental to the picture. Allow me Sir, to suggest the use of quassia instead of the sublimate, which would not be in the least prejudicial to the picture, and would effectually prevent the attacks complained of.

Yours, &amp;c.

G. M. J.

## MATOO VARNISH.

Sir,—In the number of your journal for August 1840, a correspondent, who signs himself "A Student," in advocating the use of *Matoo Varnish* in painting, says:—"I have used it for these eight years, and can safely assert that none of my pictures done with it have turned yellow or cracked; and that the surface has never been chilled in all this time. Possessing the advantages of elasticity and the absence of colouring matter in it, it is peculiarly suitable to the purposes of the painter; and though it makes magyllup with common drying oil slowly, it nevertheless does make it." I was induced by this eulogium to get some of it sent to me from London, as it is utterly unknown in this part of the world, and have made several attempts to use it. I have not been able, however, to get it to form magyllup with drying oil. The compound has merely skinned over, and on breaking thin skin it has remained perfected liquid beneath. Perhaps there is some peculiarity in the process, or some precautions may require to be attended to.

Might I ask the favour of the insertion of this communication in a corner of your valuable paper, in the hope that it may meet the eye of "A Student," and that he may have the kindness to communicate the particulars of the process for forming magyllup.

Yours, &amp;c.

Edinburgh, June 26. A FELLOW-STUDENT.

## THE LATE G. CHAMBERS.

Sir,—You will greatly oblige me by stating that the passage in the work entitled "The Life of G. Chambers," relating to a subscription having been made for the widow of my late lamented son, Mr. Alfred G. Vickers, is utterly false and without a shadow of foundation.

Yours, &amp;c., ALFRED VICKERS.

7, Islington-green, July 12.

## NEGLECTED ENGRAVERS.

Sir,—Having chanced to see a copper-plate, still in an excellent state of preservation, although bearing the date of 1798, signed "James Stow, Hammersmith;" and having been struck with the bold, classical, and beautiful style in which it was executed, I searched for the engraver's name in Strut's, Bryan's, and Gould's dictionaries, but in vain. What I had considered at first as an unaccountable negligence was soon explained to me by a similar omission of names, such as those of Meadows, Howard, Sharp, Collier, &c., whose works rank among the *chef-d'oeuvres* of modern engraving. Although my opinion of the care with which the last of the above named catalogues was compiled, had been settled by this discovery, my curiosity as to the artistic life and labours of Stow remained still unsatisfied; and I therefore resolved to apply for information to your valuable journal, whose able contributors cannot be ignorant of the existence and works of an artist, whom I consider as having been one of the ornaments of the Fine Arts in England. The revival of an undeservedly forgotten name, of an extinct ray of the aureola with which the Fine Arts crown the proud head of Great Britain, cannot be uninteresting to the British public; and I shall not be the only one grateful for the publication of such information as you may happen to possess respecting the late James Stow, line engraver, and—as I understand—pupil of your great Bartolozzi.—Yours, &c.

A FOREIGN ADMIRER OF BRITISH ENGRAVING.

## REVIEWS.

THE HIGHLAND DROVERS DEPARTING FOR THE SOUTH. Painted by EDWIN LANDSEER, R.A. Engraved by J. H. WATT. Publishers, HENRY GRAVES and CO.

The completion of this admirable engraving having been accomplished only immediately before the publication of the last number of the ART-UNION, we had but just an opportunity of announcing its appearance; it remains for us, therefore, to do it justice this month. The plate has been four years in the hands of the engraver; we have from time to time noted with the utmost satisfaction the progress of the work, and the result has justified our best hopes.

Next to his "canine intelligences," Edwin Landseer's strength lies in scenes like these; and this is one of the very best of its kind that he ever painted. The whole consists of a wonderfully powerful foreground group, in direct relation with a landscape background; the painter has therefore presented his figures under that daylight effect, in the management of which he so eminently excels. There is no interior; yet the home of the departing herds is sufficiently made out. Home is clearly the first chapter of the story; departure is the next; and the conclusion of the well-told tale is—absence. It is one of those works which can afford to dispense with the title given to it by the author; for every circumstance of the composition speaks of "the departure." The grouping is constituted of an assemblage of figures, comprehending every period of human life, from infancy to extreme old age. The artist has been a keen observer of the habits of the people whom he has here painted, as is evinced by the occupation in which he has busied the presiding matron—that of filling the flagon of the wayfarer with the accustomed "mountain dew," that the *deuch an dorroch* may yet be forthcoming, though not from the hand of native hospitality. The eye rests upon the stalwart figure of a drover, whose volume of bone and muscle is, in appearance, augmented by the national plaid which he bears so stoutly athwart him: he is a well-grown sample of these neatherds of the north country, who, with the unknown tongue prevalent among themselves, so generally excite the wonder of the southron far within the border counties. The athletic mould of this man contrasts forcibly with the wasted and feeble grandisire, who sits absorbed in the enjoyment of his gow-gaw pipe, and unmoved by the bustle around him. Nothing can exceed the truth and reality of the latter figure, whose eye the lustre of youth has forsaken, and to whose limbs an unusually protracted life has brought its inevitable rigidity. The morning is chill, and a careful daughter of the *clachan* is covering the shoulders of the deaf old man, whom it becomes not to be in the house upon the momentous occasion of a departure for the south. Although there is no incident in the entire engraving which does not aid—which does not throw in its proverb, to help the history, we must yet especially mention two figures sitting a little aside, and occupied with each other. The one is a young drover, and the other his affianced mistress; and so skilfully are they circumstanced, that we are at no loss to understand the subject of the conversation just before the final leave-taking. Nothing, we repeat, that has ever been done in its particular style of Art, can surpass the interest of "The Highland Drovers;" and this we are assuredly justified in saying of one of the best works of Landseer, executed in the very best style of line engraving. Mr. Watt has succeeded to a miracle in his versions of every object in the composition, each being represented so happily with its own peculiar texture, as to enhance the truth of the entire effect. The herds are already on the move, and the eye is carried into the fading distance by the extended lines of black cattle. We may confidently affirm, that this is the most beautiful production of the burin we have ever seen.

HER MAJESTY QUEEN ADELAIDE. Painter, ROSS. Engraver, RYALL. Publisher, MCLEAN.

This is a portrait engraved from a miniature by Mr. Ross, and, as one of the best engravings of its class, does ample justice to the eminent ability of the painter. Her Majesty is represented seated,

and is plainly attired in black, having the head covered, and the hair arranged at the sides in simple plaits. As a resemblance the work is perfect; there is nothing to detract from the chief interest, which is as it should be—settled in the face. The play of the features, and their perfect coincidence and harmony, have produced a refined and faithful expression of that benevolence which is known to be unwearyed in the exercise of good works. The general management of the portrait is in the best taste—it is full of character, one of the great perfections of Art; and in its particular character we read the many virtues which shone scarcely more brilliantly on a throne than in private life.

## AN ILLUSTRATIVE KEY TO THE POLITICAL SKETCHES OF H. B. Publisher, MCLEAN.

This volume will be a most acceptable and amusing accompaniment to the sketches of this highly-gifted artist, who continues, even after a series of years, to deal forth with yet unseared freshness, his pictured wit, in pun, fable, allegory, and better than all, parody, classical and also vulgar, but not the less excellent and apposite. This book contains explanations of not less than 600 caricatures, and the cry is, still "they come!" We have been for years accustomed to look periodically for these sketches (it is true they are numbered, but who looks at the number?), yet the announcement of the sum of H. B.'s labours, at least the enumeration thus far—600 political sketches, distinct from each other in subject, generally equal in excellence, and of a never-flagging public interest—declares a power of imagination of which no similar example has ever existed in his own vein, and but few in any other. Since the commencement of H. B.'s game, he has been deprived by that sure winner, Death, of some of the most remarkable of the pieces that originally figured on his board; but another king and queen, and other knights, bishops, and pawns are supplied, and his moves are as ingenious as ever, and bid fair to continue so until finally check-mated by the above grim antagonist, unless, before this event, he should gracefully finish, as Hogarth did, with a tail-piece. These sketches have now long delighted the world, and none more than those who figure in them; they are distinguished by an especial twofold excellence—first, the subjects themselves, and the piquancy of their treatment—and again, the singular fidelity of portraiture preserved throughout the series; for the artist has brought his models carefully down the stream of time, as must strike all who may have an opportunity of comparing his portraits of living statesmen with those of their former selves executed ten or eleven years ago. To persons possessed of those sketches they will now be much more valuable since the publication of this key; for, of course, those who play second and third-rate parts in them are not so well known as the stars who play the leading characters. H. B. has extinguished all that which formerly used to be known as "caricature," for assuredly nothing so flat and vapid can ever again be relished after these sketches.

## ENGRAVINGS AFTER THE BEST PICTURES OF THE GREAT MASTERS. Part III. London: COLNAGHI AND PUCKLE, and ACKERMANN and CO. Edinburgh: ALEXANDER HILL.

The third part of this work contains, like its predecessors, three engravings of three excellent subjects; viz., 'Paul Preaching at Athens,' after Raphael; 'Enneas Landing in Italy,' after Claude; and the 'Conversion of St. Paul,' after Rubens. These are well known and highly-appreciated subjects, and as such cannot fail to be interesting to all lovers of Art. It so happens, however, that from some accident we suppose, the only copy we have seen seems rather less carefully got up than the former ones: a circumstance which we deeply regret, feeling as we do a lively desire for the success of the work. We sincerely hope that this fault appertains only to the single copy which we have seen, and is rather to be accounted for by supposing that that copy was unfinished, and had accidentally come to our hands than that it fairly represented the work. Under almost any circumstances the publication has our best wishes for its success.

[AUGUST,

**THE PARK AND THE FOREST.** Drawn on Stone by J. D. HARDING. Published by M'LEAN. This long expected work by Mr. Harding has at length appeared, and it will be found to exceed everything that has gone before it, as well by its own author, as by every other artist who has attempted to delineate with the point, that kind of scenery of which trees constitute the prime objects. The work in size is what is termed imperial folio, and consists of a series of 26 landscape plates, subservient in effect to a perfect development of the respective characters of the noble trees which are presented as their main features. With a few exceptions the scenery is English, and much as we have seen of late of the landscape of other countries, there is yet none possessing a charm so potent as those home scenes to which all real love of simple nature must unconditionally yield. We find here no attempt at a minute definition of foliage, which is the province rather of the botanist than of the artist; but the trees are described by a most successful imitation of their natural massing, in that breadth of treatment and freedom of handling, for which Mr. Harding has been so long celebrated. In these superb lithographs, trees of different kinds are occasionally found grouped together, and then the fidelity and success with which nature has been followed are strikingly apparent in the contrast. Ordinary lithography is in this production far outdone; the chalk being so skilfully blended in the work, that every plate has the appearance of a highly wrought bistre drawing, for it must be understood that the whole are finished with a tint. An inspection of the work shows a style of lithography different from everything that has before been seen in this department of Art, since there are everywhere apparently distinct traces of a finish with a hair brush. This is communicated by an impression after the subject has been in substance committed to the paper, and it unites the drawing in a manner not to be effected by the chalk alone. This is a patented invention of Mr. Hullmandell; and we believe the work before us is the first to which it has been applied. After the subject has been duly impressed on the paper in the ordinary way, the tint remains to be communicated; but the stone which conveys it, instead of being subjected to the tracery of the chalk point, is prepared by a brush and a composition, with which it is pencilled in a manner to correspond with the previous lithographic impression. This matter dries readily upon the stone, which, when charged with the wash, conveys the same to the lithograph according to the manner of its treatment.

This work must be the perfection of the style in which it is executed; we cannot persuade ourselves that anything can ever surpass it. Mr. Harding has been long known to the world as a most accomplished artist, but this series leaves far behind every other of his publications. No instructions are given how others may follow in his footsteps; it is not therefore an elementary production, but the matured result of long and persevering study. Trees may be portrayed with much fidelity, but long experience and refined taste are necessary to select examples with such accompaniments of landscape as are here presented. This department of art is as essentially English as are the subject matter to which it is devoted; and this specimen of its excellence will add abundantly to the already extended reputation of the artist.

**THE DUKE OF WELLINGTON WRITING THE DESPATCH OF THE BATTLE OF WATERLOO.** Painted by LADY BURGHERSH. Engraved by FREDERICK BROMLEY. Published by WELCH and Gwynne.

This is an excellent mezzotinto engraving from a picture describing an incident which would be deeply interesting even independently of the great event out of which it arose.

On the night of the 18th June, the Duke of Wellington returned to the small inn, in the village of Waterloo, where he had lodged the night before. He found the bed in which he had slept occupied by his aide-de-camp, Sir Alexander Gordon, who had been brought there severely wounded. The duke went into an adjoining room, spread his cloak upon some unthreshed corn which he found there, and laid down to rest: at three o'clock on the morning of the 19th, he was awakened by the

intelligence of the death of Sir Alexander Gordon; and feeling he could no longer continue to rest, he rose and began to write his despatch describing the battle of Waterloo, which he afterwards finished at and forwarded from Brussels.

His Grace has given her ladyship several sittings for the portrait; and all the accessories of the picture, the duke's sword, hat, &c., and the articles upon the table, are exact representations of those used on that memorable occasion. The back ground represents the room where the remains of Sir Alexander Gordon were lying, with the morning light breaking.

**AN EPITOME, HISTORICAL AND STATISTICAL, DESCRIPTIVE OF THE ROYAL NAVAL SERVICE OF ENGLAND.** By E. MILES. Publishers, ACKERMAN, and Co., Strand.

There are many works in which the growth and progress of the British navy are described, but none have we ever met with at once so concise and instructive as the work before us. The author does not describe himself as in the service, but acknowledges the assistance of a naval officer, Lieutenant Lawford Miles; and their joint labours have produced a book which will not only be a valuable companion to the Navy List, but, as the information it contains must in some shape be possessed by every officer in the British navy, it will, we think, be found that that knowledge could not be presented in a form more acceptable or intelligible than in this volume. After a brief but comprehensive review of the state of our navy, from its earliest annals down to the present day, the author proceeds to describe the equipment of every class of vessel in the service, from the first-rate of 110 guns down to the man-of-war cutter, with a simplicity of arrangement and clearness of detail, such as to be understood at a glance. This is done with the aid of well-executed illustrations, affording specimens of ships and vessels of various classes and denominations. Under the head "Civil Department," is an interesting account of those establishments of which our nation is so justly proud—the Government dock-yards; and under that of "Personal," is a statement of the duties of officers from the highest grade to the lowest. The book, in short, independently of its utility to naval men, will afford to the general reader a key to much of the interesting nautical matter continually found in the daily papers; and it is to us a matter of surprise that such a work has not before appeared.

**ADMIRAL LORD VISCOUNT NELSON, K. B.** Drawn on Stone by C. COUSENS. Publisher, HENRY BROOKS.

This is a very spirited lithograph after the sketch in the library of the United Service Club. The figure is given half length, and seated in an easy position on a common chair, on the back of which the hero's remaining arm rests with the hand brought to the front. The head is seen almost in profile, and the eyes are directed slightly upwards with that keen attention which bespeaks the active relation of the senses with outward objects. This has all the appearance of being a sketch for which Nelson never sat formally, it seems to have been made upon some happy and fitting occasion; if, however, such feeling has been imparted to it by the artist it has been most judiciously managed. The style of lithography is light and graceful to a degree, and without one superfluous touch—a nice point to stop at when an artist has a stone before him.

**STUDIES OF PARK TREES AND RUSTIC SCENES.** Drawn from Nature and on Stone by GEORGE BARNARD. Publishers, GEORGE ROWNEY and Co.

This is the first number of a lithographic work, "to be continued:" it contains four large and generally well-executed lithographs of trees; describing the method of drawing the oak, the ash, the chestnut, and the beech. This department of drawing on stone is essentially English, and that in which our artists excel those of all other nations. In the work before us, the characters of the trees named are very well expressed by a touch appropriate to the particular foliage of each. The penning is free and decided; and the drawing has every appearance of having been faithfully made out from nature.

**THE GENTLE SHEPHERD.** Painted by ALEXANDER JOHNSTON. Engraved by FREDERICK BROMLEY. Publishers, WELCH and Gwynne. The immediate subject of this admirable engraving, is found in the lines:—

"Last morning I was gay and early out;  
Upon a dyke I leaned, glow'ring about:  
I saw Meg come linkan o'er the lee;  
I saw my Meg, but Meggy saw na me."

It is executed in mezzotinto; and with a decision in the general detail, and a clearness in the more distant effect which can only be produced by a master of this style of engraving. The hero stands shaded in the foreground watching the approach of his mistress; and the repose of the former contrasted with the joyous movement of the latter, is most skilfully managed. The best powers of mezzotinto are exhibited in this work; and the engraver has acquitted himself under a perfect apprehension of the spirit of the subject.

**POLISH EXILES CONDUCTED BY BASHKIRS ON THEIR WAY TO SIBERIA.** Painter, W. ALLEN, R.A. Engraver, W. HOWISON, A.R.S.A. Publishers, MESSRS. HILL, Edinburgh.

That this print is full of truth the modern history of Northern Europe too fatally proclaims. A Polish family on its way to the place of exile, has, it seems, been compelled to halt under the pressure of accumulated woes, and one of its members, a delicate female, worn out by suffering, is unable to resume the march. The profound despair of the mother and the fervent appeal to Heaven on the part of the father, are affectingly expressed. The party is escorted by two mounted bashkirs, one of whom expresses his impatience by pointing forward with his lance into the bleak and barren distance at another party in advance, as if to signify that they are already far behind. The artist has given the utmost interest to his subject by having stopped nothing short of the sum of affliction endured by Siberian exiles on their weary progress. There is truth in every touch of the picture; for it is known that the scene is one of daily occurrence, although the wailing echoes of the wastes through which the exiles pass reach not the ears of humanity.

**THE ESCAPE OF ALASTER MACDONALD WITH HIS WIFE AND CHILD FROM THE MASSACRE AT GLENCOE.** Painted by FANNY MC JAN. Engraved by W. BROMLEY. Published by ACKERMAN, Strand.

This is a charming mezzotinto engraving from an excellent and spirited picture, in a style of art in which ladies rarely attain to the degree of excellence by which every part of this work is distinguished. The subject of the picture is an incident, about the only one, affording a little relief to one of the direst tragedies that blot the page of modern history. The figure of Macdonald is an admirably conceived representation of one of that "iron race" of mountaineers whose military fame has spread throughout Europe. He has just got beyond the reach of his pursuers by having mounted a bank, and in defence of his wife and child, has turned upon them, although fighting at fearful odds, with the determination of a wolf at bay. The terror of the wife, who is but just beyond the reach of the soldiers, contrasts strongly with the fierce determination of the husband, who has nerve himself for such a struggle as might seal the fate of many of his enemies. The engraving is skilfully accomplished, and free from a certain heaviness of effect of which we have sometimes to complain in mezzotinto.

#### TO CORRESPONDENTS.

A Well Wisher to the Arts is thanked for his communication—but his name should have been given. On the subject of his note he will observe a letter in another part of the paper.

For the information of several correspondents, the following extract is made from Sect. 5 of the laws of the Royal Academy:—"The Royal Academy will, in times of peace, enable a student from among those who have obtained Gold Medals, to pursue his studies in the Continent for the term of three years. He shall be elected from each of the classes—painting, sculpture, and architecture—in rotation; and shall be allowed the sum of £80 for his journey and return, and the sum of £130 annually for his expenditure."

Many other works which have been received for review shall receive due justice next month.

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J. ZANETTI begs leave to state, that he has NOW READY the PROOFS BEFORE THE LETTERS of the ENGRAVING of "THE BURY HUNT;" Engraved by F. BROMLEY, from a Picture painted by CHARLES AGAR and JOSEPH MAIDEN, and containing Portraits of the following Gentlemen, viz.:—

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Manchester: Published by J. ZANETTI, 100, King-street; and by ACKERMANN and Co., 96, Strand, London; also may be had of Mr. CHARLES AGAR, Bury.

HENRY GRAVES & COMP<sup>Y</sup>

BEG TO INFORM THE LOVERS OF THE ART OF ENGRAVING, THAT THE

## HIGHLAND DROVERS DEPARTING FOR THE SOUTH,

PAINTED BY EDWIN LANDSEER, Esq., R.A., AND ENGRAVED BY J. H. WATT, ESQ.,

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The 'HIGHLAND DROVERS' of Landseer has truly been considered the masterpiece of the admirable painter; for no other Picture from his hand contains so many figures, or represents so great a variety of character wherein are represented, the aged grandfather—the venerable grandmother—the full-grown man—the noble youth—the lovely girl—the playful boy—and the smiling infant. The "Ages of Shakspere" are as truly given by the artist's pencil, as they have been described by the "observed of all observers." Nor, is the noble form of man in the composition, less beautiful than are the animals—a walk of art peculiarly Landseer's—in which, for truth to Nature, he has produced far more exquisite productions than ever came from the pencil of Rubens or Snyders. The horse—the ox—the goat—the sheep—the dog—the hen—and the young fledged chickens—are all drawn with a truth so perfect as to defy the censure of the most able judge.

If the Picture be admitted to be so admirable, equally so is the Engraving—for here is a like perfection. Mr. WATT has produced a Plate unequalled by any Print that has been executed in England, and such as may challenge the European schools to equal. In it the superiority of line Engraving is manifested over the most exquisite productions of the Mezzotinto art. Truly excellent as are 'The Bolton Abbey' and 'The Hawking Party in the Olden Time,' after the same Painter, they are outshone by the superior brilliancy, finish, and spirit, of the present work.

Messrs. Graves and Co. beg the early names of those parties who may wish for impressions, as priority of subscription ensures the earlier copies.

## MR. MÜLLER'S PICTURESQUE SKETCHES OF THE AGE OF FRANCIS I. ADVANCES NEAR ITS COMPLETION, AND WILL BE READY FOR DELIVERY DURING THE MONTH OF JULY.

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Messrs. Graves and Co., in selecting an artist for the express purpose of visiting France, to make drawings for their intended Work, had the good fortune to engage the services of Mr. WILLIAM MÜLLER, whose reputation, made originally at Bristol, had been ratified by the amateurs of London; and still further established by the admirable sketches made by him during his journey into Egypt and Greece. The choice made, has given them, and they trust it will the public, great satisfaction; for he returned laden with a portfolio so rich, that it enables them to present a volume unequalled, as yet, in the Lithographic art. No period, they felt, was so capable of affording strikingly picturesque views, as that of Francis I.; a time, not less important for its great political transactions, than it was in the splendid style of decoration which was so nobly encouraged by the chivalric monarch. Magnificent were the palaces he occupied; fit habitations for such Royal guests as Henry VIII. and Charles V. The age, also, of the splendour-loving Leo, and the powerful Wolsey. The noble encouragement that Francis gave to the arts, drew around him the admirable Leonardo da Vinci and the exquisite artists, Benvenuto Cellini and Jean Gujon. The representation of the picturesque edifices they inhabited, or adorned, is the subject of the present work; and such rich and elegant subjects, it is, without the pencil, impossible to describe.

The drawing of them, upon stone, has been confided to the judgment of Mr. Hazhe, and, to him and his able assistants, they are indebted for a considerable part of the beauty of the Plates.

As only a limited number of copies are printed of the work, the publishers will feel obliged by early orders being sent.

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